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ABSTRACT

This guide, intended for secondary school teachers of French and Spanish, integrates the teaching of culture and literature with a focus on the child in the target culture. The readings and discussion notes are designed to focus student attention on the target culture through these topics. An introductory section discusses the teaching of culture through literature. The second section provides reading outlines for independent study on specific segments of Francophone and Spanish literature (e.g., African and Antillean, Mexican, etc.). The third section contains a series of short papers on children in literature, and the fourth consists of instructional plans for individual literary works. The fifth and final section lists supplementary instructional aids and materials for each language. An extensive list of references is contained in this section. Contents are in English, French, and Spanish. (MSE)

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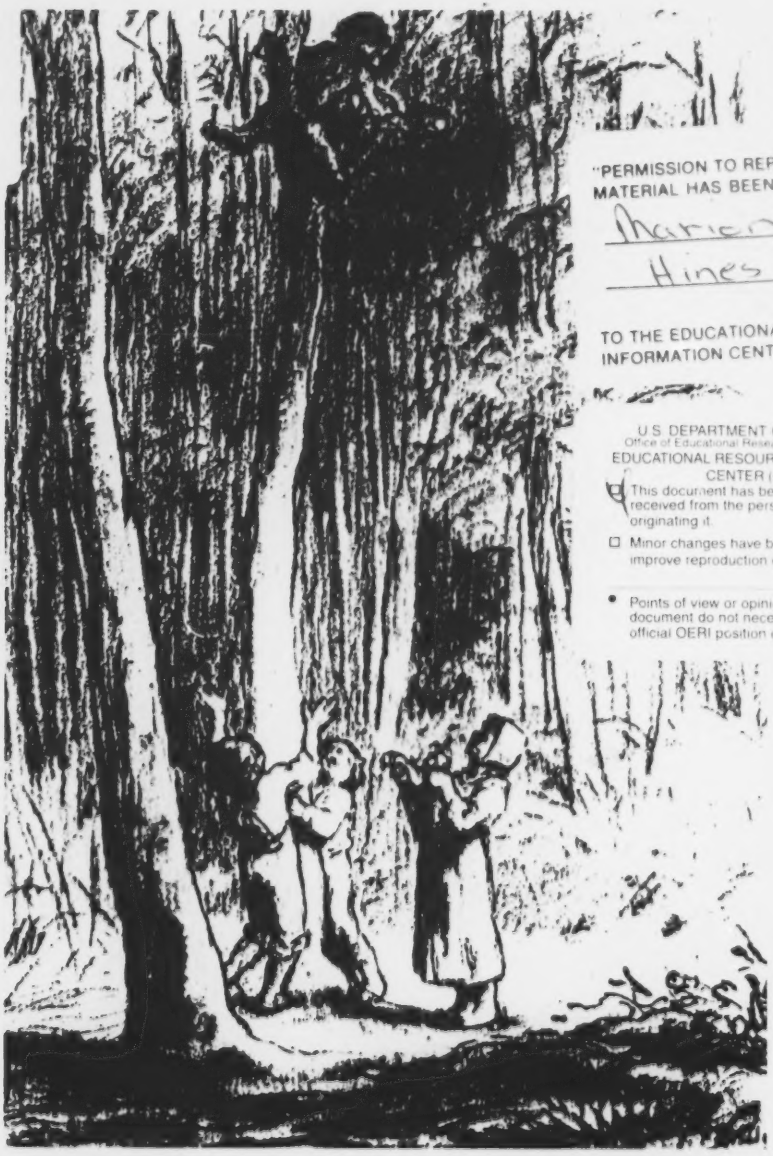
THE CHILD IN FRANCOPHONE AND HISPANIC LITERATURE

Teaching Culture Through Literature

EDITED BY Marion E. Hines

ED 386 937



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THE CHILD IN FRANCOPHONE AND HISPANIC LITERATURE

Teaching Culture Through Literature

EDITED BY Marion E. Hines

District of Columbia Public Schools

Georgetown University Foreign Language Teachers Institute

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Foreword

This volume represents a commitment of individuals and institutions to the professional development of foreign language teachers in the Greater Washington area. Through Dr. Marion Hines, Director of Foreign Languages of the District of Columbia Public Schools, and Dr. James E. Alatis, Dean, School of Languages and Linguistics, Georgetown University, a local school system and a private university joined forces in the formulation and preparation of a proposal to the National Endowment for the Humanities to conduct an institute that would examine the view of the child in Hispanic and Francophone literature. The major beneficiaries of the activities of the institute are teachers and students: teachers would improve their foreign language proficiency while also learning more about literature on the child in Spanish and French and how to prepare materials and teach them; students would benefit from changes in their curriculum and from the teachers' renewal in their cognate fields.

Dr. Hines was the unfailing developer of the institute, oftentimes balancing more than full-time responsibilities within the school system with similar responsibilities in meeting with faculties at Georgetown University and Howard University and the program officer at the National Endowment for the Humanities to establish a sound and challenging program of academic and cultural activities for teachers. The product of all these labors is the revised curriculum, the new materials, the academic perspectives, and the institute lectures in this volume.

Beyond the tangible and measurable efforts that this volume represents, there are those elusive intangibles of community, cooperation, and oneness that it takes to bring professionals together to plan and influence changes in instruction and the acquisition of new knowledge. The District of Columbia Public Schools, in providing assistance to its teachers and others in the local area, and Georgetown University, in encouraging its faculties to develop their research and instruction for teachers, have demonstrated the remarkable dedication of the public and private educational institutions to create innovation. Without the confidence of both institutions and the philosophical

and financial support of the National Endowment for the Humanities, neither this Institute nor its products would have been available to teachers. The Institute has made a difference and has forged yet another bond between a school system and a university.

John J. Staczek
Associate Professor
Georgetown University

Head, Applied Linguistics Program, and
Project Co-Director

Preface

The Child in Francophone and Hispanic Literature: Teaching Culture Through Literature is the product of the District of Columbia Public Schools/Georgetown University Foreign Language Teachers Institute funded by the National Endowment for the Humanities. It is a guide that integrates the teaching of culture and literature with a focus on the child in the target culture.

The Institute grew out of the desire of the director of the Department of Foreign Languages of the public schools to strengthen both the cultural and language components of instruction in the foreign language program. Georgetown University's School of Languages and Linguistics was sought as the collaborating institution because of its philosophy of foreign language education and its rigorous implementation of that philosophy.

Beginning in 1983 a committee of DCPS teachers worked with the director on the formulation of a proposal. At the same time a committee from the Georgetown University School of Languages and Linguistics was also at work on the proposed theme. The child was selected as the Institute theme because the natural curiosity youth have about each other would serve as a springboard into the reading and discussion of literary texts in which the child figured as a principal character.

The project staff included the Project Director, Dr. Marion E. Hines, Supervising Director of foreign languages, DCPS; Co-director Dr. John J. Staczek, Assistant Dean for Graduate Studies, School of Languages and Linguistics, GU; and, Assistant Director Mrs. Juanita S. Cole, teacher of Russian and German, retired, DCPS.

With the award of a $155,000 grant from NEH in 1985, the DCPS/GU Foreign Language Teachers Institute on the Treatment of the Child in Francophone and Hispanic Literature was a reality, and plans for implementation were immediately underway. The project would eventually be in three phases: the four-week summer institute in July 1986; a two-day post-institute conference in March 1987; and, in July 1987, four one-week graduate literature courses.

The primary content of the summer residential institute at Georgetown was an intensive diachronic study of literary classics written in French and Spanish which revealed the position of the child in specific francophone and Hispanic societies. A language skills component strengthened the teachers'

communication skills and, as an ancillary experience, a weekly lecture on a topic dealing with the child in contemporary society.

The postinstitute seminar, a two-day conference on The Child in Literature, was seen as an opportunity to offer more teachers of the greater Metropolitan area inservice training related to the Institute theme. The seminar was planned to coincide with the DCPS annual Mini-Conference on Teaching Foreign Languages which convenes in March. The first day of the conference brought together Institute fellows and other interested teachers to the Instructional Services Center of the DCPS. Institute fellows presented theme-related lessons which they had developed and taught during the school year. The second day of the conference was at Georgetown and featured sessions by humanities scholars on comparing cultures and on the child in society from historical, contemporary and personal perspectives. Select fellows conducted the methods sessions on the integration of culture and literature in the classroom.

In July 1987 four intensive courses in francophone and Hispanic literature were offered at Georgetown. Each course involved the close reading of at least five significant texts, consistent with the Institute theme. Courses centered on the Child in Mexican Literature, the Child in Afro-Hispanic Literature, the Child in Afro-francophone Literature, and the Child in French-Canadian Literature.

A project of this magnitude could not have been carried out without the support and cooperation of many individuals, and we acknowledge with great appreciation everyone who contributed to its success. We are particularly grateful to Dr. Carolynn Reid-Wallace, former Assistant Director, Division of Education Programs, NEH, for her encouragement of the expansion of the original scope of the project; to Dr. James E. Alatis, Dean, School of Languages and Linguistics, who committed the resources of the University to the project; to Dr. Michèle Morris and Dr. Karen Breiner-Sanders, GU, primary lecturers with the project and who assisted in the identification of other scholars; and to Dr. James T. Guines, Associate Superintendent of the DCPS, and Mr. Rung Pham, Controller of the DCPS, who authorized the resources of the public schools and facilitated the administration of the grant.

Juanita S. Cole
Assistant Director

Antoine Watteau

Red and black chalk

MUSEUM BOYMANS / VAN NEUNINGEN, ROTTERDAM, HOLLAND

Introduction

Marion E. Hines
District of Columbia Public Schools

Childhood shows the man, as morning shows the day.

— John Milton

Rationale. This guide is designed to assist secondary teachers of French and Spanish in creating expanded literary, historical, and philosophical contexts from which to approach the teaching of the cultural component of their instructional programs. The primary course content draws upon classics and other significant literary works written in French and Spanish that reveal something of the position and life of the child in certain francophone and Hispanic societies. Institute and postinstitute seminars, described in the Preface, that gave rise to this document focussed on literature from France, Spain, West Africa, Central and South America, Mexico, Canada, and the Caribbean.

The essential premises underlying the teaching of culture through literature are that (1) a great deal of information can be acquired about a culture through the study of its literature, and (2) the study of the child in that society prepares the way for better insights into the nature of the larger society, specifically the adult population.

Application of instructional strategies described here presupposes that the teacher will want: (1) to acquire through independent and/or formal study knowledge and understanding of the history and nature of childhood; (2) to acquire enough basic information about the target culture(s) to be able to generate competent and meaningful responses to students' curiosity about the lives, values, and habits of the youth of the culture under consideration; and, (3) to be able to identify and develop for presentation representative and appropriate literary texts.

The terminal objective for students studying a foreign culture is cultural competence, that is, the ability to reproduce with acceptable levels of accuracy the basic or essential sociocultural relations of that culture. In order for the student to move toward the acquisition of cultural competence with the assistance of the teacher, it is of course necessary for the teacher to have acquired an acceptable level of cultural competence. In the absence of this

competence, an individualized plan of study and/or review of that culture is a requisite.

Teacher preparation. In preparation for the development of lessons on the child in literature, the foreign language teacher's independent study plan might include readings in the history of childhood and in child psychology, the identification and reading of an appropriate and thoroughly entertaining literary corpus, and the review of strategies for teaching culture, for teaching literature and for creating an effective synthesis of the two sets of strategies.

The extraction and teaching of concepts and themes of childhood as revealed in literary texts should be based on at least a superficial knowledge of the history of childhood which some historians describe as still being in its own *incunabula*, or cradle period. It is only after the sixteenth and seventeenth centuries that childhood, and the child appear as discrete social phenomena. From the medieval period to the thirteenth or fourteenth centuries, the child rarely figured in artistic expression and when he did, it was as an adult on a smaller scale. The child was regarded, according to historians, without esteem and without sentimentality.

As for the psychological connotations of childhood, the teacher might want to review the principal periods such as (1) the age when the child discovers the mother (infancy to age two); (2) the age when he discovers the father (between two and six years old); (3) the age of schooling and the discovery of others (between six and twelve years old); (4) the age of puberty, which is characterized by the child's withdrawal into his own world (between 11 and 15 years of age); and (5) adolescence, the age when the youth looks for role models, and when the rules and information he or she receives become ambiguous and contradictory.

Literary works used to teach culture should be selected for their appeal and for what they reveal about the history and/or the place of the child in a particular society and for the manifestation of cultural patterning agents—the family, religion, education, government, economy, social status, peer groups, geography, customs—and their roles in determining and shaping, from infancy, the individual's behavior, beliefs, attitudes, and perception of the immediate world. While cultural patterning agents may be universals, they can differ significantly in degree and in manner from culture to culture and from century to century. For example, while the French youth revolts against the dictates of the Catholic Church or against limitations in his options due to strict educational policies and practices, the young African of French expression may still experience the basic conflict between ancestral traditions and the value system of an adopted culture.

In addition, the selection of the literature to be studied should be guided by the strength of its thematic content. Recurrent subthemes in French and Spanish literature in which youth is the central or major theme are: the wild child, the taming of the child, the boarding school situation, the colonial experience, the child as an outsider, the crisis of adolescence, initiation, rite

of passage, the hostile milieu of the adult, the child as a benediction, the *enfant terrible*, the orphan, the street urchin, pederasty, the phlegmatic child, the sickly child.

In selecting and preparing a text for presentation to the secondary foreign language student, some basic questions the teacher may need to ask are:

(1) *What do I know about the author, the time period, the cultural context, the text?*
(2) *Do I know enough about the above?*
(3) *What should I know about the writer in order to better understand, interpret, and teach the text?*
(4) *What should I know about the social/political/ historical/cultural context to better understand, interpret, and teach the text?*
(5) *What is the theme or leitmotif of the text from the perspective of the writer?*
(6) *What other theme(s) or leitmotif(s) appears to be operant?*
(7) *What underlying universal theme(s) of childhood/youth is there?*
(8) *What can my students learn about the target culture as a result of the study of this text?*
(9) *How can the text be introduced? A film? An excerpt? A lecture? A field trip? A slide presentation? A dramatization?*
(10) *How does the child predict the adult in this text?*
(11) *With what in their own culture can students compare the situation of the fictional or autobiographical youth?*
(12) *What supplemental materials and experiences can I use to enhance the learning experience?*

Planning instruction. Designing an instructional activity which integrates literature and culture can provide golden opportunities for students to develop and use higher order thinking skills. These skills converge and are reinforced in a methodology that includes at least three basic stages:

(1) The student reads the text and reacts to it as a concrete experience. In following the unfolding or denouement of events, he gets to know the characters and observes and extracts the cultural reality recorded in the text.

(2) The student reflects on his own culture and on his own life experiences and compares them with those of the young character(s) in the reading.

(3) As a result of group discussion and of his own personal perspective, the student arrives at a more or less universal proposition or generalization.

The three stages are accomplished through the organization of instruction and discussion around a theme, or around particular ideas. The theme should be approached through a variety of learning activities. Instruction should be designed so that students are engaged in the interpretation of sociocultural meanings and in discussions about the people and their lives and the way in which their life patterns have been determined by history, the cultural community, social institutions, and the economy. Finally, instruction should be organized in such a way that students are able to make the connection between the linguistic realities and the sociocultural realities of the target culture.

Regarding the selection of readings, it is important to remember that reading materials are chosen primarily for the richness of the information on the child in society and not for their artistic merit. Learning activities focus on culture content as opposed to questions of style, genre, artistic success, or the writer's intentions. The hierarchy of levels of reading in the teaching of culture through literature would be: (1) reading for historical, cultural, and social content; (2) reading for personal reaction to the basic story and characters; (3) reading for the symbolic value of the story or text; and (4) reading for its aesthetic value. In the interpretation of a text, students are encouraged to respond subjectively and independently of the author and literary critics. The student is not encouraged to look for absolute truths.

Learning and assessment activities should be conducted in the target language and should be lively, varied, and appropriate to the students' ages and to the language level: preparatory discussions, lectures, or field trips; home and class assignments; role-play or simulations; skits, dramas, or recitations; adaptation of texts or pastiches; creation of original scripts and poems; research papers or brief reports.

Instruction should be carefully paced so that students complete the reading and discussion and are left with a *Gestalt* of the content or story line of the play, novel, poem, or short story. The study of a text and related activities should not be drawn out over an excessively long period of time. The pacing of instruction will be determined by the course, the length and complexity of the literary work under consideration, and the reading ability or level of the students. Some selections will require no more than two or three class sessions. No reading should last longer than a quarter of a school year, and, in most cases, that would be too long. The slow, piecemeal approach to a literary text compromises its coherence, drama, and dramatic appeal. When too much time lapses between the onset and the conclusion of the study of a text, the cohesiveness, energy, and value of the reading activity may wane.

In addition, the literary text should not be exploited as a vehicle for the study of grammar and vocabulary. Troublesome structures should be anticipated by the teacher and receive only the attention necessary to clear the way of linguistic obstacles to the comprehension of the text.

On the other hand, lexical, syntactic, and implied phonological elements that intrinsically bear relevant cultural information should be fully explored.

Contents of the Guide. This document is designed to serve as a teaching aid in the preparation of a lesson, a unit, or a course which integrates culture and literature. Along with the Introduction, which outlines the rationale and methodological approach, there are the following parts: Reading Outlines for Independent Study, the edited syllabi of the Institute's primary lecturers; Short Papers, examples of the extraction and development of a theme; Instructional Plans, beginning through advanced levels, created by Institute fellows for selected literary works with suggested statements of objectives, discussion questions and learning activities; and Supplementary Aids, a listing of reading materials and audiovisual and artistic references assembled by Institute fellows.

The listings of paintings of French- and Spanish-speaking children are included to permit students to trace the status of francophone and Hispanic youth as it has been recorded by artists through the centuries. Paintings are the visual manifestation of profound societal change. Artists are, by tradition, the eye of the camera as regards the sensitive portrayal of the society in which they live. Along with the listing of feature films, the paintings provide insights that will allow students to glimpse the true fabric of life in a particular society at a particular point in time, and to visualize and understand dimensions of the society to which the reader often finds it difficult to give shape and texture when cued strictly by the printed word.

Conclusion.

The sole substitute for an experience . . . is art and literature.
—Alexander Solzhenitsyn

The dominant thesis of the DCPS/GU project has been that the child predicts the adult. We proposed that the study of childhood through the centuries would provide the basis for the interpretation of the behavior and the attitudes of the adult. Since the mark of early childhood experiences endures through the later years of adolescence and even through adulthood, and since subsequent experiences tend to reinforce concepts of self and of the world derived in early life, the study of the nature of childhood and the treatment of the child within his cultures will also serve as an index to understand the adult and the larger community in these and related societies.

Literary texts in which youth play principal roles permit the young foreign language student to place himself in the situation of the fictional or autobiographical hero and to experience the culture vicariously. The natural empathy which appears to exist among the young makes the reading of these experiences all the more meaningful, personal, appealing, and important to him. A long-range goal of teaching culture through literature is to lead the student to an understanding that at the most fundamental level of human existence, the ways in which the peoples of the world are alike are far more numerous and substantial than are the ways in which they differ, and that this

commonality of the human experience can be the grounds for peaceful, helpful, and joyous interaction. On the occasion of his acceptance of the Nobel Prize for Literature in 1972, Alexander Solzhenitsyn is quoted as saying: "The literature of the world is a kind of collective body and a common spirit, a living unity of the heart which reflects the growing unity of mankind."

Part Two:
Reading Outlines for Independent Study

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The Treatment of the Child in French Literature

Michèle R. Morris
Georgetown University

Study session one. General introduction and historical background: The child in French society until Rousseau. Rare examples of child characters in pre-eighteenth century French literature. Rousseau and *Emile*, a new vision of the child, new theories of education. Overview of the increasingly large body of works with important child protagonists in modern French literature. The child as center of consciousness in twentieth century novels.

> **Reading 1.** Studies by Philippe Ariès, *L'enfant et la vie familiale sous l'Ancien Régime.*
>
> **Reading 2.** Studies by Marina Cenfalvay and from literary works by François, Fénelon, Mme de Sévigné and Emile Rousseau.

Study session two. The Nineteenth Century (I): The Romantic ideal evolving from Rousseau to Hugo. The early years in autobiographies; attempt to convey the child's vision of the world. Childhood and youth as values in themselves (sentiment and wisdom).

> **Reading 1.** Victor Hugo (poems from *Les contemplations*, excerpts from *Les misérables*).
>
> **Reading 2.** George Sand (excerpts from *Histoire de ma vie*; one entire novel, *La petite fadette* or *François le Champi*).

Study session three. The Nineteenth Century (II): Evolution from Romanticism to Naturalism; the weight of society. Realism and idealism combined: challenge of the 'happy age, golden age' myth. Early examples of French *Bildungsromane.*

> **Reading 1.** Alphonse Daudet, *Le petit chose*, *Jack.*
>
> **Reading 2.** Jules Valles (*L'enfant*), Jules Renard (*Poil de Carotte*).

Study session four. The Early Twentieth Century (I): The child in traditional families: the family's role in nurturing and shaping the next

generation. The opening of the generation gap; emancipation and rebellion (1). Growing importance of the school as framework.

Reading 1. Valery Larbaud (*Enfantines*).
Reading 2. Colette (*Claudine à l'école, La maison de Claudine*), Roger Martin du Gard (*Les Thibault*, I).

Study session five. The Early Twentieth Century (II): Emancipation and rebellion (2): personal, sexual, religious. The loss of innocence.

Reading 1. Simone de Beauvoir (excerpts from *Les mémoires d'une jeune fille rangée*).
Reading 2. André Gide (*Si le grain ne meurt*, excerpts from *Les Faux-Monnayeurs*), Colette (*Le Blé en herbe*).

Study session six. The persistent hold of childhood: Dreams and reality. Innocence and imagination; the voyage as a major theme. Games escape (1): happy endings.

Reading 1. Alain-Fournier (*Le Grand Meaulnes*).
Reading 2. François Mauriac (*Conte de Nöel*), Saint-Exupéry (*Le petit prince*), André Dhotel (*Le pays où l'on n'arrive jamais*).

Study session seven. Games and growth, in and out of school: Games and escape (2): the dark side. The passage from innocence to experience through dangerous or tragic games.

Reading 1. Jean Cocteau (*Les enfants terribles*).
Reading 2. André Brincourt (*Le vert paradis*), Jean Forton (*Le Grand mal, L'Epingle du jeu*).

Study sessions eight/nine. The child in the country: Nature and family as settings for a happy childhood. Nature and the absence of family providing a hard apprenticeship to life. Lack of peers, secluded education and revolt against the parents.

Reading 1. André Bosco (*L'Ane Culotte*).
Reading 2. Marcel Pagnol (excerpts from *A la gloire de mon père* or *Le Temps des secrets*), Catherine Paysan (*Nous autres les Sanchez*), Hervé Bazin (*Vipère au poing*), François Mauriac (*Le sagouin*).

Study sessions ten/eleven. Growing up in the city: Innocence preserved. Innocence shattered. Decline of parental influence: The battered child.

Reading 1. Gilbert Cesbron (*Les Innocents de Paris, Chiens perdus sans collier*).

Reading 2. Excerpts from L. F. Celine (*Mort à crédit*), Robert Sabatier (*Les Allumettes suédoises*), Louis Calaferte (*Requiem des innocents*).

Study sessions twelve/thirteen. Childhood, adolescence and the turmoil of World War I and its aftermath. The impact of World War II.

Reading 1. Raymond Radiguet (*Le Diable au corps*).

Reading 2. François Boyer (*Jeux interdits*), Michel del Castillo (*Tanguy*).

Study sessions Fourteen and fifteen. Recent perspectives and conclusion: A more real dialogue between children and adults. Children's rights more widely recognized. Persistence of the theme of childhood in the quest for self-knowledge in literature.

Reading 1. Françoise Mallet-Joris, *La Maison de papier.*

Reading 2. Christiane Rochefort, *Les Enfants de l'été*, Patrick Modiano, *Boulevard de ceinture.*

Recommended films:

Zéro de conduite, by Jean Vigo (1933): school days in the 1920s.
Poil de carotte, by Julien Duvivier.
Le grand Meaulnes, by Albicocco.
Les Enfants terribles, by Jean-Pierre Melville (1950).
Les Mistons, *Les 400 coups*, *Argent de poche*, by François Truffaut: school days in the country and in the city.
Jeux interdits.
Le Sagouin, by Serge Moati.
Nous deux, by Laude Berri (1967): story of a Jewish child during WWII.
Diabolo-Menthe, by Diane Kurys: set in a girls' secondary school during the 1960s.

The Child in Francophone African and Antillean Literature

Arlette M. Smith
Temple University

Reading objectives. Childhood is essentially the age of discovery: of self, of others and of one's environment. Under optimal conditions, during this process, the child is provided with unequivocal directions, coherently and firmly grounded principles and foundations, as well as appropriate models for harmonious development into an adult.

Some of the most acclaimed literary works written by francophone African and Antillean writers (Camara Laye's *L'Enfant noir*, Cheik Hamidou Kane's *L'Aventure ambigüe*, and others) deal with the topic of childhood. In the majority of cases, this topic is intertwined with the theme of acculturation. Indeed, young Africans and Antilleans born in a land under French domination or influence face a situation marked by duality: on one side, the patterns reflecting their deeply rooted cultural heritage; on the other, the superimposed French cultural legacy. For such children, the process of self-discovery may become complex, the search for identity bewildering, and the problem of cultural allegiance traumatic.

The objectives of these lectures are: (a) to examine some of the most compelling literary representations of children growing up in an Afro-French milieu, focussing on the themes, motifs, symbols, and other literary devices used to articulate their reflections, dilemmas, perplexities, and choices; and, (b) to study the dynamics at work in a society in which French culture is endowed with the authority deriving from its official status, while the indigenous culture possesses the inherent power of authenticity.

Study session one: What is Negritude? The origins of francophone African and Antillean literature. An analysis of the concept of 'Negritude', and an introduction to the creators of the concept: Aimé Césaire, Léon Damas, and Léopold S. Senghor.

Reading 1. Aimé Césaire, *Discours sur le colonialisme* (Paris: Présence Africaine).

Reading 2. Léopold Sédar Senghor, *Poems* (Paris: Seuil, 1974); also extracts of his political writings. Léon Damas, *Pigments* (Présence Africaine, 1972).

Study session two: Harmony and dissonances. These readings focus on different aspects of childhood in Africa from the contrasting perspectives of the African-oriented educational approach, and of the French-centered system. The notions of self-fulfillment, self-awareness, frustration and isolation are introduced in relation to the topic examined.

Reading 1. Camara Laye, *L'enfant noir* (Paris: Plon, 1976, coll. Presses Pocket).

Reading 2. Aminata Sow Fall, *L'appel des arènes* (Dakar: Les Nouvelles Éditions Africaines, 1962).

Study session three. Inculcation of a negative self-image during the formative years. A study of the phenomenon of indiscriminate acceptance of French values by the colonized society, and the depersonalizing effects of such a mentality on the psychological and emotional development of children.

Reading 1. Michèle Lacrosil, *Le serin d'argile* (Paris: Gallimard, 1960).

Reading 2. Maryse Condé, *Heremakhonon* (Paris: Union Générale d'Éditions, 1976; coll. 10/18).

Study session four. The child takes a critical look at French domination, and at French society. These selections are devoted to the representation of children who, from the vantage point of the dual formative environment of which they are the products, draw from their experiences in order to appraise the two cultural realities to which they are being exposed.

Reading 1. Mongo Beti, *Mission terminée* (Paris: Buchet/Castel, 1957).

Reading 2. Ferdinand Oyono, *Une vie de Boy* (Paris: Julliard, 1969).

Study session five: Education versus initiation. These readings center on the symbolic significance of 'The French School', perceived both as an agent of alienation and as an empowering instrument in the development of the child. Attention is also devoted to indigenous modes of imparting knowledge and collective values which strengthen the child's sense of solidarity with the native community.

Reading 1. Cheikh Hamidou Kane, *L'Aventure ambigüe* (Paris: Julliard, 1961).

Reading 2. Maryse Condé: *La parole des femmes* (Paris: L'Harmattan, 1979); Simone Schwarz-Bart, *Pluie et vent sur telumée-miracle* (Paris: Seuil; coll. "Points", 1972).

Audio-visual presentations. *La famille sénégalaise: Aspects traditionnels et modernes* (filmstrip); International Film Bureau Inc.

Les antilles françaises: Vue d'ensemble, la culture et la vie quotidienne (filmstrip); International Film Bureau Inc.

The Treatment of the Child in Afro-Francophone Literature

Keith Q. Warner
Howard University

The basic theme of this reading plan is the Afro-francophone child's struggle against the imposition of a completely alien set of values under French colonialism.

Study session one. General introduction and background: The *negritude* movement. The colonial situation.

Reading 1. Excerpts from Aimé Césaire (*Cahier d'un retour au pays natal*).

Reading 2. Poems from Léon Damas (*Pigments*), Léopold Senghor (*Chants d'ombre, Nocturnes*).

Study session two. The psychological burden.

Reading 1. Ferdinand Oyono (*Une Vie de Boy*).

Reading 2. Excerpts from Frantz Fanon (*Peau noire, masques blancs*).

Study session three. Lecture: The child in the village and on the plantation.

Discussion 1: Reading. Camara Laye, *L'enfant noir.*

Discussion 2: Readings: Joseph Zobel, *La Rue Cases-Nègres*, Gabriel K. Tiacoh, *La légende de N'zi le grand guerrier d'Afrique*, Birago Diop, *Les contes d'Amadou Koumba, Les nouveaux contes d'Amadou Koumba, Contes et lavanes.*

Study session four. The education of the child.

Reading 1. Bernard Dadié, *Climbie.*

Reading 2. Léon Damas, 'Hoquet' in *Pigments*, Guy Tirolien, 'Prière d'un petit enfant nègre' in *Balles d'or*, René Maran, *Le Coeur serré.*

Study session five. Gaining and losing: The child's dilemma.

Reading 1. Cheikh H. Kane *L'aventure and ambigüe.*
Reading 2. Excerpts from Léopold Senghor *Chants d'ombre.*

The Child in French-Canadian Literature

Paula Gilbert Lewis
George Mason University

Study session one. The child of the plains and generational cycles.

Reading 1. Gabrielle Roy. 'Le vieillard et l'enfant', *La Route d'Altamont.*

Reading 2. Gabrielle Roy. 'Le déménagement', *La Route d'Altamont.*

Study session two. Children of Montreal and 1940s religious education:

Reading 1. Michel Tremblay. *Thérèse et Pierrette à l'école des Saints-Agnès*—'premier et deuxième mouvements.'

Reading 2. Michel Tremblay. *Thérèse et Pierrette à l'école des Saints-Agnès*—'troisième et quatrième mouvements.'

Study session three. The modern adolescent and the nuclear age:

Reading 1. Marie-Claire Blais. *Visions d'Anna.*

Bibliography

Roy, Gabrielle. *La Route d'Altamont.* Collection L'Arbre, No. 10. Montreal: Éditions HMM, 1966.

Tremblay, Michel. *Thérèse et Pierrette à l'école des Saints-Agnès.* Montreal: Lemeac, 1980.

Blais, Marie-Claire. *Visions d'Anna.* Montreal: Éditions Internationales Alain Stanke, 1982.

The Treatment of the Child in Spanish Literature

Karen E. Breiner-Sanders
Georgetown University

PHASE 1.

The historical perspective. The *pícaro*. The *Bildungsroman*. The initiation of the child: myth and symbol.

Study session one. The origins of the *pícaro* tradition. The child as product of a corrupt society and as a mirror of that corruption. The development of a French counterpart.

Reading 1. *Lazarillo de Tormes*, 16th century.
Reading 2. Francisco de Quevedo, *El Buscón*.

Study session two. The child's moral character: the child as a force of good or as a force of evil: the child as a victim of predetermined destiny. Nineteenth century naturalism.

Reading 1. (*Lazarillo de Tormes*), continued.
Reading 2. Emilia Pardo Bazan (*Los Pasos de Ulloa*).

Study session three. The *pícaro* in 20th century Spanish literature. Comparison with the original picaresque novel on protagonists, literary techniques, and the societies that create each *pícaro*.

Reading 1. Camilo José Cela, *Nuevas andanzas y desventuras de Lazarillo de Tormes*, *La Familia de Pascual Duarte*.

Study session four. The contemporary picaresque novel: mythical incorporation of the rite of initiation.

Reading 1. Mircea Eliade on mythical elements in primitive initiation; Juan Villegas on mythical elements in contemporary initiation.

Reading 2. Rafael Sánchez Ferlosio, *Industrias y andanzas de Alfanhuí.*

Study session five. Literary characteristics of the innocent state of pre-initiation: techniques and symbols.

Reading 1. Carmen Laforet, *Nada.*

PHASE 2.

Human and social cycles in postwar Spanish literature.

Study session six. The philosophy of Giambattista Vico, a tripartite cycle: the age of gods, the age of heroes, the age of men.

Study session seven. The complete cycle (gods, heroes, men).

Reading 1. Ramon Sender (*Crónica del alba*).

Study session eight. The complete cycle.

Reading 1. Ana María Matute (*Los mercaderes*).

Study session nine. The fragmented cycle. The child as primitive will, the force of destruction, disillusionment.

Reading 1. Miguel Delibes (*El príncipe destronado*).
Reading 2. Juan Goytisolo (*Duelo en el Paraíso*).

Study session ten. The novel of adolescence gone awry: aimlessness, the sense of betrayal, coming of age in Spain.

Reading 1. Camilo José Cela (*San Camilo, 1936*), Rafael S. Ferlosio (*El Jarama*), Carmen Laforet (*Nada*), Carmen Martin Gaite (*Entre visillos*), Juan Goytisolo (*Juegos de manos*), Ana Maria Matute (*Fiesta al noroeste*).

PHASE 3.

The child's view: oneiric and realistic essence. The dream: the novels of strong real-world/dream-world fusion.

Reading 1. Miguel Delibes (*El príncipe destronado*), Ramón Sender (*Crónica del alba*), Rafael Sánchez Ferlosio (*Alfanhuí*).

Study session twelve. Fear and terror. Evil seen by the child in the adults that surround him.

Reading 1. Miguel Delibes (*La mortaja*).

Study session thirteen. Social and literary reality. The autobiographical element—the author as child witness of the Civil War; the child protagonist bereft of parents; Spain as the child orphan.

Study session fourteen. War considered by characters of varying ages and in its divisive role. Violence: its expression against animals and human beings.

Study session fifteen. Spain moves to the New World. The age of exploration and colonization.

Recommended films:

'Marcelino, Pan y Vino'
'Alsino y el condor' (Chile, 1970)
'La muralla verde' (Peru, 1970)
'Los olvidados, Buñel' (Mexico, 1950)
'El Norte' (1982)
'Los Chicos de la guerra' (Argentina, 1984)

The Treatment of the Child in Afro-Hispanic Literature

Ian I. Smart
Howard University

The basic theme of this study plan is the evolution of the social consciousness of the child growing up in a pluralistic Latin American society.

Study session one. Introduction and historical overview. Meaning of pluralism in Latin American history. The components of Latin American society and review of those societies treated in the readings: colonial Mexico, early 20th century Argentina, contemporary Peru. Panama and Costa Rica with special attention given to the development of a black ethnolinguistic minority group during the last one hundred years.

Study session two. Cultural survival/adjustment. The options and patterns of cultural survival for children that have been presented in the creative literature of Latin America. Self-image (1).

Reading 1. Fernández de Lizardi (*El periquillo sarniento*).
Reading 2. Vargas Llosa (*La ciudad y los perros*), Joaquín Beleno (*Curundu*), Carlos Wilson ('Niño de harina').

Study session three. Cultural survival. Religion.

Reading 1. Quince Duncan ('La luz del vigia').
Reading 2. Carlos Wilson (*Chombo*, 'La Familia').

Study session four. Cultural survival, Education.

Reading 1. Fernández de Lizardi (*El periquillo sarniento*).
Reading 2. Carlos Wilson (*Chombo*, 'Luna de miel', 'El Quilombo'), Eulalia Bernard ('Educación de los niños'), Manuel Gálvez (*La maestra normal*).

Study session five. Conclusion. The situation of the Afro-Hispanic child in Panama and Costa Rica is representative of the lot of all Afro-Hispanic children.

Reading 1. Nicolás Guillén ('Poema con niños').
Reading 2. Adalberto Ortiz (*Juyungo*), Ramón Diaz Sánchez (*Cumboto*).

El niño afrohispano en la literatura hispanoamericana

Antonio Olliz Boyd
Temple University

Study session one. Orientación temática:

a. extensión geográfica
b. el concepto del niño afrohispano en la poesía
c. lectura de varias obras poéticas-representativas de diversos países

Study session two. Desarrollo del tema:

a. la disponibilidad de obras en prosa relacionadas con el tema.
b. lectura de varias obras en prosa (cuentos cortos) representativas de diversos países.
c. la representación de Antonio Maceo, héroe nacional de Cuba en un libro de lectura para niños cubanos.

Study session three. El niño afrohispano en Puerto Rico:

a. antecedentes en la poesía—selecciones de *Dinga y Mandinga* por Fortunato Vizcarrondo.
b. temática y caracterización del niño en *Usmaíl* por Pedro Juan Soto (leer hasta la pg. 159).

Study session four. Continúa el tema del niño afrohispano en Puerto Rico:

a. *Usmaíl*—temática y caracterización, concentrádose en su desarrollo social como afrohispano.

Bibliografía.

DeCosta, Miriam. Blacks in hispanic literature. Critical essays. Port Washington, N.Y.: Kennikat, 1977.

Jackson, Richard L. The Afro-Spanish American author: An annotated bibliography of criticism. New York: Garland Publishing, 1980.

Jackson, Richard L. Black writers in Latin America. Albuquerque: University of New Mexico Press, 1979.

Lewis, Marvin A. Afro-Hispanic poetry, 1940-1980: From slavery to 'negritude' in South American verse. Columbia: University of Missouri Press, 1983.

Luis, William. Voices from under: Black narrative in Latin America and the Caribbean. Westport, Conn.: Greenwood Press, 1984.

Soto, Pedro Juan. Usmaíl. Rio Piedras, Puerto Rico: Editorial Cultural, 1973.

Vizcarrondo, Fortunato. Dinga y mandinga. San Juan, Puerto Rico: Instituto de Cultura Puertorriqueña, 1983.

The Treatment of the Child in Mexican Literature

Mario A. Rojas
Catholic University of America

Reading objectives.

1. To determine the modes of fictional representation of childhood in contemporary Mexican literature and formal analysis of selected texts.
2. To understand better behavioral patterns, familial and social roles assigned to children (boy/girl) in the Mexican culture.

Study session one. Images of childhood in the Mexican literature (kinship and peer relationship, plots, motifs, symbols) as perceived by male and female writers. Excerpts from the following works can be used as illustration:

Rosario Castellanos, 'El fin de la inocencia': en *Juicios Sumarios* II. México: FCE, 1984.

Homero Aridjis, 'El poeta niño'. México: FCE, 1984.

Guadalupe Dueñas, 'La tía Carlota' en *Tiene una noche el árbol*. México: Fondo de Cultura económica, 1979.

Edmundo Valadés, 'La infancia perdida' en *Antología de cuentos mexicanos*. México: Editorial Nueva Imagen, 1982. Ed. María del Carmen Millán.

José Emilio Pacheco, 'No entenderías' en *El viento distante*. México: Biblioteca Era, 1981.

Maria Luisa Puga, 'Una, dos, tres por mí' en *Narrativa Hispanoamerica 1816-1981* (La generación de 1939 en adelante, México). México: Siglo XXI, 1985.

Elena Poniatoska, *Lilus Kikus*. México: Era, 1985 (or any edition).

Study session two. Conventional familial and social roles, and behavioral patterns assigned to a female child in Mexican Society. Analysis of Poniatowska's *Lilus Kikus* to discuss the way she distances herself from these conventions.

Narrative techniques in *Lilus Kikus*. Special attention should be placed on narrative voice, and focalization or fictional point of view.

José Emilio Pacheco, *Las batallas en el desierto*. México: Era, 1983.

Study session three. Social roles and behavioral patterns of a male child in Mexican culture. Study of Pacheco's literary projections of a male child in *Las batallas en el desierto*. Special emphasis may be given to the influence of the American culture in Mexican children.

Narrative techniques in *Las batallas* . . ., with special attention to characters and their configuration.

Read selections of Emilio Carbadillo's *Yo también hablo de la rosa* (any edition).

Study session four. Child and social stratification in Mexican society. The dual voice of dramatic text and its importance in the representation of fictional reality.

Part Three:
Short Papers

Pierre Auguste Renoir
Crayon
DURAND-RUEL GALLERIES, PARIS, FRANCE

L'image de l'enfant dans *Les apparences* de Marie-Claire Blais

Marianne Kabes
Woodrow Wilson High School

L'image de l'enfance, ou plutôt de la jeunesse, qui ressort du roman *Les apparences* de Marie-Claire Blais est celle d'une jeunesse bien différente de celle de la génération précédente. On voit chez les jeunes personnages, Pauline Archange et ses amies Louisette Denis, Marthe Dubos et Elisa Moutonnet, une certaine absence de moralité traditionelle, un écartement de la domination de la religion catholique, en fait, une sorte de rupture avec les vieilles traditions québécoises. Ces jeunes filles modernes volent, fument, trichent aux examens, sortent seules le soir dans les cafés pour chercher les garçons et refusent de suivre les conseils de leurs parents.

Parce que Pauline et ses amies aiment beaucoup les livres, elles n'hésitent pas de s'en procurer en les volant aux librairies. Quand Marthe Dubos est accusée de vol au grand magasin où elle travaille, les autres filles la reçoivent comme pauvre victime qui vient de perdre son job.

En contraste avec la femme québécoise traditionnelle soumise à l'homme et qui considère son corps comme une source de péché, Elisa Moutonnet se couche, lors d'une nuit passée à la montagne, avec un garçon qu'elle rencontre à peine et, c'est elle qui le séduit.

Ces jeunes personnages semblent jouir de beaucoup plus de liberté qu'aux temps de leurs mères. Même les garçons de leur âge n'y sont pas encore habitués. Quand les filles fument beaucoup pour attirer l'attention d'autres étudiants dans les cafés, ceux-ci se moquent d'elles en disant:

> Les écolières, aujourd'hui, elles quittent vite en sacrement les jupes de leurs mères, moi, je leur enlèverais la cigarette du bec et je leur donnerais une fessée!*

Un autre aspect qui diffère de la société québécoise traditionelle est le manque de respect que Pauline montre envers ses parents et envers sa

*Marie-Claire Blais, *Les apparences* (Montréal: Editions du Jour, 1970), p. 97.

mère en particulier. La mère de Pauline est une bonne femme simple encore très religieuse avec des préjugés des vieux Québécois. Elle essaie de donner des conseils à sa fille qui ne veut pas l'écouter. Quand sa mère lui rapproche d'avoir passé la nuit chez une amie en lui disant qu'elle finira enceinte et prostituée comme la malheureuse Huguette Poire, Pauline, déjà plus tolérante que sa mère en ce qui concerne l'activité des autres, comprend bien pourquoi Huguette a ainsi fini. En même temps elle a peu de tolérance pour les conseils de sa mère. Pauline ment à sa mère quand elle lui rapproche d'avoir fumé en disant simplement "Je n'ai pas fumé." Quand sa mère veut lui expliquer la menstruation et parle de la misère d'être femme, Pauline répond "oui, oui" sans vraiment l'écouter et sans se rendre compte que, pour une fois, sa mère veut parler d'elle-même.

Il y a une distance entre Pauline et ses parents. Elle passe très peu de temps en famille—elle traîne plutôt avec ses amies en ville. Elle a un goût pour les livres et pour la musique classique que son père ne comprend pas. Il pense que la lecture est une luxe et que Pauline doit gagner sa vie.

Quant à la religion catholique, Pauline n'éprouve aucun intérêt à la pratique de la religion dominante du Québec. Les jeunes dans *Les apparences* ont commencé à se séparer de la religion. Le jeune docteur Pierre Olivier, par exemple, veut supprimer la religion dans les livres de médecine et dans les salles d'opérations. Il dit,

> Quelle bêtise, par exemple, quand un maître de la chirurgie comme Dugal lève les yeux vers le crucifix qui domine la salle et demande le secours de Dieu pendant une intervention chirurgicale, cela me gêne jusqu'au dégoût![*]

Pauline Archange veut devenir écrivain. Elle rêve d'une vie au-delà de la vie ordinaire de sa famille et de son milieu. De nouveau, en contraste avec la société québécoise traditionelle, elle ne peut pas regarder en arrière. Elle a du mal à se rappeler du passé ou d'en écrire. Pour elle, le présent et l'avenir sont beaucoup plus vivaces. Bien que son père ne lui ait pas permis de continuer ses études, elle se révolte contre ce qu'il a choisi pour elle, une carrière de caissière de banque. Elle cherche des expériences et son inspiration ailleurs—dans la Maison des Fous et dans le monastère où elle a travaillé. Bien qu'à la fin du roman, Pauline Archange n'ait pas encore écrit de mot, elle reconnaît en elle-même (en se comparant avec l'ange de Dürer) un don de vigueur et d'intelligence affligé par une sorte d'impuissance qui venait du fait qu'elle était encore liée à son milieu dont elle avait honte. Mais elle a l'espoir en son avenir.

En guise de résumé, la jeunesse représentée dans *Les apparences*, la jeunesse représentée par Pauline Archange, est une jeunesse en train de faire

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[*] *Ibid.*, p. 70.

la rupture avec la vieille tradition québécoise. C'est une jeunesse qui espère surmonter les difficultés et la misère de la vie de leurs parents, qui veut échapper à l'ignorance de leurs parents, une jeunesse qui pense à l'avenir.

De *L'enfant noir* à l'adulte équilibré

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A travers *L'enfant noir* de Camara Laye, nous trouvons toutes les données pour une enfance épanouie qui formera l'adulte équilibré. Dans un milieu qui se caractérise par l'affection et la solidarité de la famille et de la communauté, par un enracinement profond dans les traditions et les valeurs d'une société, un enfant arrive à développer une identité forte et solide. Que ce milieu soit africain donne une spécificité intéressante à l'histoire, mais ne change en rien la réunion de faits et de circonstances nécessaires à une enfance heureuse et harmonieuse.

Le miroir que l'enfant regarde pour trouver son premier reflet est forcément ses parents. C'est donc que dans cette histoire autobiographique, le jeune Camara jette un regard sur ses parents. Le père forgeron jouit d'une certaine renommée dans les cinq cantons. Il a du talent et il travaille dur. La mère, douce et accueillante, est aussi travailleuse et respectée par tous. Ils ont tous les deux le temps de parler avec leur fils et de répondre à ses questions. L'amour qu'ils lui portent le rend fort aussi. C'est à travers ses parents que le petit Camara commence à avoir des attaches au passé, aux ancêtres—le début de son enracinement dans les traditions de son peuple—puisque le père est visité par un serpent, génie de la race, et la mère a son totem, le crocodile—ce qui leur donne à chacun des pouvoirs spécifiques basés sur leurs ancêtres.

En plus, ce jeune garçon est connu et connaît bien ses voisins et sa famille étendue. Ici on est loin d'une société anonyme où l'on pourrait se sentir aliéné et étranger. Camara prend part au travail, il s'intègre à la communauté. C'est ainsi qu'il apprend petit à petit les règles de sa société, la politesse et l'humilité. Le vocabulaire de ce livre souligne l'idée de la communauté—ensemble, tâche commune, l'association, etc.

Les rites de passage aussi lient le garçon à sa communauté et l'ancre dans ses traditions. C'est ainsi qu'à travers l'association des non-initiés et l'association des circoncis, il apprend à dompter la peur et devenir homme. Il est important que ce soit une expérience partagée et secrète pour la formation du groupe.

Le jeune Camara arrive à se dépasser aussi dans ses études. Il répond aux exigences de sa famille ainsi qu'à ses propres désirs. Ainsi, progressent ses études qui l'amènent à Paris.

L'idée de sa propre identité souvent s'aiguise et s'affine au contact d'une autre culture. C'est peut-être ainsi qu'en plus de l'hypothèse que Camara se sentait seul à Paris, j'ose proposer qu'il a écrit ce livre pour affirmer ses racines.

Le style de Camara Laye suit le développement de l'enfant. Au début de l'histoire, on voit un enfant qui pose beaucoup de questions et à qui il faut tout expliquer. Après l'initiation quand il devient homme, les situations décrivent ses sentiments profonds. C'est plutôt ce qui n'est pas dit qui prend de l'importance, tels les retrouvailles avec sa mère après la circoncision où une distance s'impose. C'est un style simple et un peu nostalgique. Mais n'a-t-on pas toujours un peu de nostalgie pour sa jeunesse?

L'esprit collectif d'après *L'enfant noir* de Camara Laye

Vernon Chandler
District of Columbia Public Schools

Pour un enfant qui grandit dans un village africain, il y a beaucoup de choses à apprendre. L'auteur, Camara Laye, excelle à suggérer dans son livre, *L'enfant noir* l'âme africaine dans la vie quotidienne qui se déroule à travers des jours et des années. Après avoir lu ce livre, on peut comprendre facilement ce qui concerne les Africains quand il s'agit de leur survivance. Il s'agit de la survivance de toute la communauté, ce qui n'est pas le cas nécessairement chez les francophones de l'Europe.

L'idée de la survivance de la communauté est très importante pour les Africains. Par exemple, pendant la saison sèche, c'est la moisson. On voit la communauté se réunir et chacun prêter son bras à la moisson de tous. Les femmes quittent le village et se dirigent vers le champ chargées de nourriture pour nourrir les moissonneurs. Ce collectivisme coopérant assure la survivance du village. Je cite le passage suivant pour montrer la camaraderie qui existe entre les gens du village:

> Ils chantaient, nos hommes, ils moissonnaient; ils chantaient en choeur, ils moissonnaient ensemble: leurs voix s'accordaient, leurs gestes s'accordaient; ils étaient ensemble—unis dans un même travail, unis par un même chant. La même âme les reliait, les liait; chacun et tous goûtaient le plaisir, l'identique plaisir d'accomplir une tâche commune.

L'enseignement de l'enfant africain a plusieurs côtés. Il va sans dire que la survivance de la communauté dépend de l'éducation des enfants. L'enfant devient adulte après avoir réussi à l'initiation. Cette initiation donne la preuve que l'enfant est courageux, peut surmonter la peur et montre aussi que l'enfant respecte les principes de la communauté. Enfin c'est la circoncision qui suit—le passage final de l'enfance à l'état d'adulte.

En ce qui concerne les choses philosophiques chez les francophones de l'Europe à propos de la communauté, on ne trouve pas ce sens comme chez les Africains. C'est le plus fort qui survit au lieu de la communauté. On voit aussi le conflit et la concurrence au lieu de l'harmonie et la coopération,

l'indépendance au lieu de l'interdépendance, et le contrôle sur la nature au lieu du sentiment d'être uni avec la nature.

L'enfant noir reçoit des conseils des gens du village à l'égard de ces principes afin qu'il puisse être en harmonie avec la nature, la communauté, son passé et le futur.

> Si les adultes s'arrêtaient pour réfléchir un peu, en passant, au phénomène de la mémoire chez l'enfant, combien elle est fidèle, combien précocement elle emmagasine ses souvenirs, tout leur comportement s'en trouverait peut-être changé, par crainte d'avoir honte devant cet autre adulte que deviendra l'enfant.

Dans un gant de fer

Gail Massot
Georgetown Day School

Adulte, la narratrice retrouve sa voix, la voix qui très souvent l'avait abandonnée au cours de son enfance face à une société québécoise répressive et rigide, pour nous entonner dans son livre, ***Dans un gant de fer***, une litanie de terreur quotidienne, de cruauté, de punitions, de soumission, de misère et de maladie. Née en 1914 "du mariage d'un tigre et d'une colombe," elle a compris toute petite que "le bonheur ne serait pas son lot." Son père, froideur et dureté de fer, rempli de haine et de colère, battait régulièrement sa femme et ses enfants.

Pendant une séparation de deux ans entreprise par la mère qui ne supportait plus cette vie infernale, la famille s'installe chez les grand-parents maternels. Dans toute cette sombre histoire, ce n'est qu'ici, chez les grand-parents, que le lecteur tout comme la narratrice peut prendre un peu de répit d'une société cruelle et hypocrite. C'est dans ce foyer que la jeune Claire découvre et ressent ce que c'est que l'amour et la bonté. C'est dans ce climat chaleureux qu'elle apprend à lire et y prend goût. C'est de ce foyer nourrissant qu'elle puise de la force à travers sa jeunesse autrement difficile, ce qui lui permet, adulte, de chanter en contre-point un hymne à la volonté de survivre, à la richesse de la vie intérieure, à l'intelligence et à la sensibilité.

Une reconciliation s'étant effectuée sur de bases de promesses de gentillesses non tenues, la famille s'installe dans une grande maison glaciale et isolée, à la fois asile de fous et prison—qui évoque l'image d'une société inhumaine, sans sentiment si ce n'est de l'aliénation. Un mois après, la maman de Claire devient enceinte de son cinquième enfant, subissant la condition féminine à l'époque victorienne où le corps est péché et punition de Dieu, où le coeur est nié. Humiliées, timides et craintives, les femmes de cette génération n'arrivent pas à s'oxygéner, à respirer l'air libre; elles suffoquent—d'où la maladie éventuelle de sa maman—la pleurésie servie de tuberculose est à la fois trop réelle et symbolique.

Que la mentalité de cette époque répressive ne permet pas de parler de corps ni de coeur devient que trop clair à cette enfant dès qu'elle entre en pensionnat chez les bonnes soeurs. Utilisant de l'ironie et de l'humour noir, Claire Martin met en relief l'hypocrisie, les superstitions et le ridicule de

l'église catholique en cette période. Au courant de dix ans de pensionnat, cette enfant observe et subit la rigidité et la cruauté souvent sadique des nonnes. Punie dès le début de sa sévère épreuve chez les bonnes soeurs pour avoir prononcé le mot *pipi* au lieu d'avoir utilisé la circonlocution d'*aller en haut*, la jeune Claire développe un don d'observation et un fer intérieur qui lui permettent de survivre intacte et authentique. En effet, il est tout à fait remarquable que cette enfant ait pu subir tant d'humiliation, de viols de ses pensées (par exemple, le vol et la lecture publique de ses lettres privées), et de punitions corporelles et psychiques sans pour autant se culpabiliser.

Dans ce monde dur, froid et hypocrite où le mensonge se justifie comme moyen de rester entier, la narratrice nous donne une vision du développement de l'enfant envers et contre tout. Le lecteur s'identifie avec l'enfant, subissant ses malheurs quotidiennes sous l'effet de répétitions utilisées comme un marteau de fer par l'auteur. Si l'on a du mal à accepter entièrement le pardon du père au début du livre, on comprend que trop bien l'envie et la nécessité de crier et d'écrire ainsi ce livre témoin d'injustice.

L'Enfant dans le milieu francophone caribbéen

Micheline Rotblut
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Quelles sont les différentes influences qu'il subit? A quels conflits doit-il faire face? Dans quelles conditions ces conflits peuvent-ils être minimisés?

Les Caraïbes diffèrent de l'Afrique en ce que les influences sont plus subtiles: l'Afrique, comme les Caraïbes, a subi la colonisation et l'esclavage de la part des colonisateurs, mais les habitants sont restés dans leurs pays. Ils ont gardé leurs racines, alors que les Caribbéens ont été transplantés dans un nouveau territoire. Les poètes—Césaire, par exemple—ont ce profond désir de retourner en Afrique, de la connaître. Une autre différence sur laquelle nous allons nous attarder est le phénomène du racisme et du sous-racisme qui se manifeste de plusieurs manières. Nous allons l'étudier chez Damas et chez Michèle Lacrosil.

Léon-Gontran Damas est guyanais, Michèle Lacrosil guadeloupéenne; il est métissé de Blanc, de Noir et d'Indien, elle est noire. Madame Damas est assimilée—ou veut l'être—et insiste que son fils se conduise comme un Blanc, Léon trouve que les Noirs s'amusent mieux et veut être comme eux, si l'on en juge par le poème 'Hoquet'. Au moment où il l'a écrit, l'auteur se sentait noir et son but est de dénoncer l'assimilation. Ce souvenir lui donne le hoquet à l'âge adulte; enfant, il a eu la même réaction que moi quand mes parents me donnaient les mêmes règles de conduite à table—par exemple, de ne pas mettre son nez dans l'assiette. Sa mère insiste qu'il reste propre et apprenne ses leçons; l'enfant blanc trouve cela tout aussi ennuyeux. Pourquoi donc ce poème est-il si important? A cause de deux vers.

> les *mulâtres* ne font pas ça
> laissez donc ça aux *nègres*

Cette citation illustre le sous-racisme: ici, celui qui existe entre gens de couleur et a trait à la pigmentation. Comme ils ont le teint plus clair, les Damas sont censés être supérieurs aux noirs. Damas n'accept pas cela, et enfant, il ne l'acceptait pas non plus. Ce genre de sous-racisme existe aussi chez Michèle Lacrosil: l'héroïne de *Sapotille et le serin d'argile* est noire; par conséquent, le jeune homme qu'elle aime ne l'épousera pas car il est plus

clair qu'elle. Sapotille souffre aussi du sous-racisme imposé par les Blancs: ses camarades mulâtres sont bien traitées alors qu'elle ne l'est jamais. Elle souffre à la fois des effets du racisme: parce qu'elle est noire, elle n'obtient pas le prix d'excellence bien que ses notes le justifient; parce qu'elle est noire, elle ne peut pas avoir de rôle dans la pièce de l'école. Damas, lui aussi a souffert des effets du racisme. Il en parle dans *Black Label*—où il parle des Etats-Unis—et dans *Contre notre amour qui ne voulait rien d'autre*:

> Ceux qui naissent
> ceux qui grandissent dans l'Erreur
> ceux qui meurent comme ils sont nés
> (*Black Label*)

> Défense d'entrer
> Ni chiens ni nègre sur le gazon
> (*Contre notre amour . . .*)

> La raison de cela?
> à jouer
> à vous ébattre avec Untel
> avec Untel qui n'a pas reçu le baptême
> (*Hoquet*)

Le nègre n'a pas été baptisé, dit madame Damas. Il ne faut pas prendre cette excuse littéralement. Elle indique simplement que le nègre est inférieur, opinion confirmée dans *Sapotille et le serin d'argile* par le prêtre lors de la distribution des prix:

> pour offrir les exemples de l'obéissance chrétienne, ramener au juste sentiment de leur condition, rappeler à leur soumission qu'ils doivent, qu'ils devront toujours, ces peuplades, ces . . .

Les protagonistes sont dans une école catholique, et Sapotille a "reçu le baptême", mais son teint noir fait d'elle un membre de "ces peuplades", ce qui l'anéantit.

Nous en venons donc à la deuxième partie de cet essai où nous allons essayer de déterminer les remèdes à cette situation. L'enfant antillais se trouve au centre de plusieurs conflits: intra-raciaux et inter-raciaux. S'il est mulâtre, quelle est sa pigmentation? Celle-ci déterminera sa place dans la société. S'il est noir, il est automatiquement rejeté au bas de l'échelle. L'Antillais partage avec l'Africain le problème de l'assimilation. Veut-il rester fidèle à sa race? Peut-il adopter les coutumes et les manières des Blancs sans pour cela rejeter sa culture natale? Cette dernière solution que Senghor appelle le "métissage culturel" est idéale. Comme le dit Voltaire, nous aurions ainsi le meilleur des mondes. Senghor semble avoir réussi à atteindre son but. Damas a lutté pour garder son identité, et a refusé de se

soumettre. Il en a souffert. Dans le domaine de la fiction, Sapotille a été traumatisée toute sa vie par cette discrimination ouverte des deux côtés blanc et mulâtre. Comment les soeurs auraient-elles pu empêcher cette catastrophe? Tout d'abord, en acceptant le fait qu'elle ne se conformait pas aux 'statistiques', qu'elle faisait preuve d'intelligence et qu'elle était consciencieuse. Ensuite, en acceptant qu'elle était un être humain. Dans les vers que nous avons cités plus haut, il est intéressant de voir la juxtaposition des mots *chiens* et *nègres* (*Contre notre amour . . .*): par conséquent, il faut accepter la personne telle qu'elle est sans considérer la couleur de la peau. Si une personne est acceptée pour ses qualités personnelles, si sa culture est respectée—si différente et étrange qu'elle soit, elle pourra choisir librement et objectivement entre la fidélité à la culture natale et l'assimilation ou un juste milieu, c'est-à-dire le métissage culturel.

El niño afrohispano en la literatura hispanoamericana

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Después de leer y analizar ciertas selecciones literarias sobre el niño afrohispano, pude concluir que éste posee ciertas características que son comunes a cualquier niño y otras que son típicas de él debido a su cultura.

A. Características comunes de todos los niños.

1. El niño es un ser curioso. Este pregunta demasiado porque quiere saber inmediatamente lo que pasa a su alrededor. Así vemos en *Antonio el pequeño mambí*, del autor cubano Luis Cabrera, que los niños esperaban anhelantes el momento cuando el padre les mandaba prender el quinqué de la sala para bombardear de preguntas a sus padres sobre las estrellas, de cuando el padre vivía en Venezuela, del lugar de procedencia de los abuelos de la madre. En *Usmaíl*, del autor puertorriqueño Pedro Juan Soto, éste pregunta a la nana sobre su padre, también le pregunta el significado de *pitiyanqui*, le pregunta quién es el Míster que ella nombra en sus pesadillas, y en varias ocasiones le pregunta el significado de su nombre. En el poema 'Negrito preguntón' de Gómez Kemp, vemos como el niño no deja coser a su mamá porque le hace muchas preguntas sobre la estrella grande. En 'El niño de harina', del autor panameño Carlos Guillermo Wilson, este chiquillo enloquece a su madre con preguntas tales como: "Mamá, ¿por qué la sangre es roja?", "Mamá, ¿por qué muere el pez fuera del agua?", "Mamá, ¿por qué el relámpago sale del cielo y qué es un relámpago?"

2. El niño es un mundo de fantasía. Así, por ejemplo, cualquier objeto inanimado lo convierte en algo animado y maravilloso. Usmaíl montaba en una varita de roble y cabalgaba por el barrio. En *Antonio el pequeño mambí*, cuando los niños jugaban a la guerra entre cubanos y españoles, el autor nos dice: "Antonio seleccionó un gajo de álamo que, paralelo al suelo, salía en dirección al poniente, y que, a horcajadas sobre él, era un brioso caballo imaginario." También Antonio usa como machete un pedazo de caña brava.

B. Características típicas del niño afrohispano.

1. El niño afrohispano de la mayoría de estas obras viene de familia muy humilde donde la figura femenina es muy poderosa. Así en 'Mi testimonio', Carlos Arturo Truque nos dice que él vivía en un pueblo pobre de negros y que asistió a una escuela humilde de la barriada. La persona que se había encargado de él era una buena señora. En 'El niño de harina', la madre de éste sólo asistió hasta el tercer grado y era de una condición muy humilde. En 'Lavandera con negrito', de Emilio Ballagas, de Cuba, *Usmaíl*, y *Antonio el pequeño mambí*, vemos que las madres eran lavanderas y los hijos les ayudaban con la faena de cargar los bultos de la ropa.

2. El niño afrohispano vive en el mundo mágico de las curanderas. Así en *Usmaíl* le llevan a nana Luisa, la curandera, un muchachito para que lo cure por medio de pociones, cataplasmas y rezos. En los poemas de Vizcarrondo vemos como en 'Mal de ojo' la madre lleva a su nene que tiene mal de ojo para que mana Petrona se lo salve por medio de hechizos. En 'El santiguao' la curandera usa la ceremonia del santiguao para curar a un nene y luego le receta lejía de ceniza, con aceite de comer con sal y hojas de sen. En 'Curandera' un joven va a la curandera porque está embrujado.

3. El niño afrohispano asiste a velorios que son típicos de la cultura afrohispana. Estos velorios se componen de rezos especiales así como de canto, baile y borrachera. El afrocolombiano y el afro-ecuatoriano denominan este velorio con el nombre de "El Chigualo". En esta ceremonia las mujeres parientes del niño lavan el cuerpo, lo amortajan de blanco y lo ponen sobre una mesa cubierta de papel crepé blanco y hojas verdes. Ponen velas alrededor de la mesa. Los hombres tocan un bombo y dos conunos para proteger al niño de la Tunda, que es un espíritu malo que puede robarse el cuerpo del niño. También llegan cantadoras y cantan arrullos. Se sirve café y aguardiente. Al amanecer los parientes ponen el cuerpo del niño en la cajita y la cierran. Al ritmo de tambores lo llevan al cementerio y van cantando arrullos y meneando la cajita. La música continúa hasta que entierran el cuerpo. En nuestras selecciones literarias pude apreciar esta ceremonia en 'El romance de la niña negra', del argentino Luis Cané, en las obras puertorriqueñas *Usmaíl* y *Dinga y Mandinga*. En Puerto Rico el velorio lleva el nombre de "Baquiné". Usmaíl va con sus amigos al pueblo de Destino al baquiné de un niño que se había caído de una palma de coco. Sus amigos parecen ir más interesados por "la cañita" y el "jolgorio". En el poema de Vizcarrondo 'El baquiné,' presenta una descripción en detalle de un baquiné.

4. El niño afrohispano sufre una gran discriminación racial en estas obras literarias. Así en *Antonio el pequeño mambí* vemos como Manolito, el hijo de Don Jacinto, llama "negro esclavo" a Nicolás. En 'Mi testimonio', cuando Carlos Arturo estaba en tercer grado fue víctima de una gran discriminación por parte de su maestro. Este le hizo perder el año por el

solo hecho de ser negro. En la selección 'El niño de harina' y en los poemas 'Donde los ángeles juegan' y 'Romance de la niña negra', se ve el rechazo de los niños blancos hacia los negros al no dejarles jugar con ellos.

5. El niño afrohispano muestra un gran deseo de ser y de vo!verse blanco para ser aceptado por los blancos. Así lo vemos en 'El niño de harina' al enharinarse todas las noches. Usmaíl se identificaba como blanco por el color de su tez, y en 'El romance de la niña morenita', por Abel Romeo Castillo, ésta quisiera poder desteñirse como se destiñe una camisa.

La hora de la verdad

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Janney/Whittier Schools

Una discusión sobre el momento cuando el niño negro se da cuenta de su negritud y del efecto en su vida.

Hasta cierto punto, la niñez de todos niños sigue igual, no importa dónde sea ni cómo sean los aspectos culturales y socioeconómicos de los niños. Juegan los unos con los otros, se pelean entre sí, hacen cosas buenas y cosas que no deben hacer, lloran, se ríen, gritan, corren. Para muchos niños el desarrollo hacia el mundo de los adultos sigue un orden sin eventos cataclísmicos; para otros, la transición de la niñez y de la inocencia viene de un golpe brutal, repentino e inesperado. En muchos casos, el golpe que lanza al niño negro fuera de su inocencia infantil no es el reconocimiento de que él es negro sino de que el ser negro le pone en confrontación con un mundo blanco. Quiero decir que un niño negro puede reconocer que su piel es negra y que la piel de otro niño es blanca, pero si no hay una confrontación a causa de esta diferencia, si no hay nada que limite sus acciones a causa de su color, no recibe él este golpe que le saca de su inocencia.

Quiero investigar a través de las obras leídas de la cultura hispano-africana cuándo es que llega el momento cuando empieza la conciencia étnica. Yo veo este momento como una realización que limita de repente el desarrollo normal del niño, que le lanza por fuerza a un mundo hostil.

Dentro de las poesías que hemos leído, se ve este momento de reconocimiento en 'El escucha improvisado', por Fortunato Vizcarrondo. El niño se ha puesto un pañuelo de color y quiere marchar como hacen los otros ninos. Sin embárgo, su mamá le dice que no puede:

> Pero esoj niñoj son blanco, hijo mío
> Y como son blanquito nadie dise na.

De repente, el niño tiene que darse cuenta de que porque su piel no es blanca, hay cosas que no puede hacer; el mundo es distinto para los niños de piel distinta, aunque quieran hacer las mismas cosas.

En el poema 'Romance de la niña morenita,' de Abel Romeo Castillo, del Ecuador, una niña zamba muy bella no ha podido encontrar la paz en la

vida, por bella que era, desde el momento que oyó en el colegio: "No juguemos con la zamba / que no es de buena familia." Toda su vida parece ensombrarse al reconocer que es morena y por eso, su vida no es como ella quiere. Las niñas de la escuela no habían querido jugar con ella por ser zamba. Esto es un tema también en el poema 'Romance de la niña negra,' de Luis Cané, de Argentina:

> Las otras niñas del barrio
> nunca jugaban con ella. . . .
> en un silencio sin lágrimas
> lloraba la niña negra.

Se quedaba ella en la puerta de su casa como si esperara que un día las cosas cambiaran—pero hasta su muerte nada cambia. Es entonces, cuando llega al cielo, que Dios llama a todos sus ángeles y les dice, "Jugad con ella."

En este poema, un ángel blanco lleva a la niña a Dios; en el poema 'Píntame angelitos negros,' de Andrés Eloy Blanco, de Venezuela, una madre negra pregunta por qué no hay ángeles negros en los retratos del cielo que ha visto. Para ella es muy importante porque su niño se ha muerto y ahora, de repente, teme que quizás no vaya al cielo como un ángel, porque nunca ha visto ella un ángel negro pintado. Parece que aun el niño negro muerto tiene de cierto modo que enfrentarse con el mundo blanco. ¡Qué tristeza y casi desesperación hay en el llanto de la mujer!

En el poema 'Donde los ángeles juegan,' de Vizcarrondo, el poeta también habla de un niño negro que se aflige porque los otros niños no juegan con él:

> ¿Por qué conmigo no juegan,
> Yo que estoy tan bien vestido
> De los pies a la cabeza?

Su madre tiene que decirle la triste verdad:

> Con los negritos
> Esos blanquitos no juegan.

Cuando un estallido les quita la vida a todos los niños, blancos y negro, parece que en la muerte todavía hay un modo de tratar a los blancos y otro al negro. Es sólo cuando entran en el cielo que Dios les quita el prejuicio y pueden jugar juntos.

En la prosa que hemos leído, con ejemplos de la hora de la verdad, del momento cuando el niño se da cuenta de que es diferente, se destacan 'Mi testimonio,' y 'El niño de harina,' y *Usmaíl*, desde luego. En 'Mi testimonio,' de Carlos Arturo Truque, el niño negro no se había dado cuenta de su negritud hasta que recibió una nota muy mala después de un examen, sabiendo que había hecho bien el examen. Su profesor no quería darle la

nota que merecía a causa del color de su piel—lo que fue un golpe atroz para el niño que hasta ese punto había sido bastante feliz, y cambió totalmente su punto de vista de la vida. En el cuento 'El niño de harina,' de Carlos Guillermo Wilson, de Panamá, el niño trató de cambiarse después de comprender que la razón por la cual los otros niños le maltrataban era su color. Había probado todos los colores en su afán por curar "el crónico salvajismo" de los niños, y por último, se dió cuenta de que el color blanco era el que necesitaba y por eso se echaba todas las noches una libra de harina. El niño seguía haciéndolo aunque su madre le pegaba cada mañana, conducto casi desesperado para producir un cambio en su vida.

El niño protagonista, Usmaíl, en el libro de Pedro Juan Soto, de Puerto Rico, había crecido sin darse cuenta de que era negro—se consideraba blanco como su padre que era blanco, y no se había enfrentado con su negritud hasta el momento cuando estaba con los veteranos en la plaza, y buscaba una pareja, y escogió a una blanca. Fue uno de los veteranos quien le desperto, diciéndole, "Cristiano, Griffin, busca tu cuadro . . . él no debía ofenderle, porque él era *blanco*." El resto de la novela es el desarrollo de su vida desde este punto—tiene que enfrentarse con la verdad; pero pelea contra ella. Para Usmaíl, no hay paz en su vida hasta que acepta sus antecedentes y el nombre de 'Negro'.

Hay un contraste en el cuento de la vida de Antonio Maceo entre su "hora de la verdad" y los de los niños que hemos ya considerado. Cuando Antonio se da cuenta de que la condición de ser negro le puede causar dificultades en la vida, su madre está allá para darle apoyo. Ella es fuerte y por eso, Antonio también se hace fuerte. El decide luchar pero no sólo por él mismo, sino por su raza—tiene una visión mucho más amplia. Quiere erradicar no sólo los prejuicios de su vida sino de la vida en general.

"La hora de la verdad" es un golpe brutal por lo general cuando les llega a estos niños afrohispanos. Sólo los fuertes parecen soportarlo sin amargarse, y sólo los fuertes lo toman como punto de lucha y no de hundimiento.

Yo también hablo de la rosa

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En la obra teatral, *Yo también hablo de la rosa*, la estratificación social de las varias clases es evidente. Cada personaje que interpreta las acciones de Toña y Polo se representa más que a sí mismo. Estos personajes sirven como símbolos de las diversas clases sociales de la sociedad mexicana. Cada interpretación da a conocer los prejuicios y valores de cada clase con motivo del descarrilamiento del tren de carga.

Las reacciones de las madres de Toña y Polo simbolizan las frustraciones de las personas de clase baja. Las familias pobres de México tienen muy pocas oportunidades de mejorar su condición económica. No existe para ellos la posibilidad de cambiar de clase. Entonces, quedan casi encarceladas por su pobreza, mala educación y falta de valores. No se preocupan por lo moral sino por lo conveniente.

La madre de Toña, al averiguar de sus actos, se preocupa más del retrato de su hija en el periódico que de las consecuencias de las acciones desgraciadas. Aunque su hija está en una escuela de internos, la madre no la ha visitado para consolarla o llevarle más ropa. Esta madre no acepta la culpa sino la transfiere al padre ausente. Es claro que a la madre le falta el juicio y ha transmitido ese falta de valores a su hija.

La madre de Polo le visita en la escuela de internos y se enoja al averiguar que su hijo no trató de escapar después del descarrilamiento. Cree que el padre es quien debe disciplinar a los niños. Por eso, cree que, en gran parte, el padre borracho de Polo tiene la culpa. Tambien hay la posibilidad de maltrato a manos del padre porque la madre siente que debió dejar que el padre le pegara más. En fin, ella acepta la culpa por haber consentido demasiado a Polo.

Las dos madres trabajan fuera de la casa y no pueden pasar mucho tiempo con sus hijos. Por eso, sus valores de sobrevivencia chocan con los valores de la clase media alta. Estas dos mujeres sobreviven por sus instintos intuitivos. Ellas no pueden ayudar a sus hijos a salir de su vida de fantasía porque ninguna ha desarrollado mecanismos de defensa. Las madres aceptan los límites de su estado social y sus hijos se identifican con sus frustraciones.

Reflejo del niño mestizo en la literatura afro-hispanoamericana

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A través de las lecturas hechas en clase, podemos plantear dos enfoques temáticos dentro de la literatura afrohispánica: (1) tema político-socio-cultural; (2) costumbrista.

En lo político-socio-cultural están: *Usmaíl* de Pedro Juan Soto (puertorriqueño), 'Mi testimonio' de Carlos Antonio Truque (colombiano), 'El niño de harina' de Carlos G. Wilson (panameño), 'Píntame angelitos negros' de Andrés E. Blanco (venezolano), 'Romance de la negra' de Luis Cané (argentino); y de Fortunato Vizcarrondo (puertorriqueño), '¿Y tu agüela, a'onde ejtá?', '¿Y qué?', 'Despáchame que voy avergonzarme de ser negro', 'Donde los angeles juegan', 'El escucha improvisado'. Algunas son escritas en prosa y otras en verso.

De las tres primeras obras en prosa voy a hacer un resumen de las ideas principales que se plantean en la novela *Usmaíl*.

***Usmaíl*, Pedro Juan Soto de Puerto Rico.** En esta obra se puede apreciar el antiamericanismo que siente el puertorriqueño hacia el país poderoso que lo está absorbiendo sin que él plenamente lo quiera. Este sentimiento se ve reflejado en la vida de un niño afrohispano llamado Usmaíl, cuyo nombre es el reflejo palpable de su destino y su atadura a un país que inconscientemente rechaza. Este niño crece con una inseguridad personal que lo llevará a la autodestrucción.

A través de la obra salen a flote también otras ideas que influenciarán en su vida como:

Los sentimientos que se generan en un hijo sin la figura paterna como orgullo o modelo, la pobreza y debilidad de una madre negra, al no identificarse en un grupo determinado (grupos impuestos por la sociedad en que vive).

En la poesía escogeré 'Píntame angelitos negros' y el 'Romance de una niña negra' como base de esta temática.

'Píntame angelitos negros', Andrés Eloy Blanco de Venezuela. Se puede ver como la familia afrohispana tiene una fuerza espiritual basada en la

religión que le ayuda a resignarse a su suerte y aceptar momentos de fatalidad.

Los versos son un ruego para la integración humana.

'Romance de la niña negra', Luis Cané de Argentina. Muestra el aislamiento social generado por la pigmentación de la piel. La falta de integración de una niña negra a la sociedad en que vive.

Para entender un poco el problema político-socio-económico y cultural que se ve a través de estas obras, que afecta a la niñez y juventud hispanoamericana (mestizos), hay que remontarse en la historia para comprender mejor esta realidad.

Descendientes de españoles y africanos que arribaron desde el Siglo XVI y los indios oriundos de este suelo, *el mestizo** es el personaje más destacado de Hispánoamerica. Desde aquel siglo encuadrado en un peculiar medio regional, el mestizo es el permanente actor de nuestra vida social y es el factor determinante de las características económicas, sociales y culturales del continente hispano. Aún más, la manifestación de su 'genio', con el tiempo dosifica la cultura hispana. En la cultura latinoamericana se observará que los problemas políticos, sociales y culturales se entremezclan a cada paso con los problemas étnicos.

A través de las obras leídas que presentan a los mestizos afrohispanos, podemos apreciar que ellos (igual que el indohispano) todavía se debaten en complejos creados por los prejuicios de la "superioridad de los blancos" e "inferioridad de la mezcla" y otros prejuicios más; ideas divulgadas con fines de postración económica y social ayer por los conquistadores y hoy por el imperialismo; estas ideas no han sido superadas a través de los años y están arraigadas en el ambiente popular creando odios, envidias estereotipadas, y son el secreto de nuestras ideas políticas que dividen a la sociedad hispana en minúsculas "castas" sociales. Hoy Hispanoámerica sufre una crisis acerca de su destino como pueblo y trata de americanizarse (U.S.A.) inconscientemente debido a la incapacidad de comprenderse a sí misma en su intimidad más profunda y trascendente. Porque la respetabilidad de un país como núcleo social, sólo será posible con una conciencia de nación; de sentirnos serenos, limpios y cabalmente mestizos. Sin añorar a España, Africa, Tihuantinsuyo ni Estados Unidos como afirmación de nuestro señorío en este suelo, promoviendo una marcha segura hacia la estructuración de lo hispano-universal, despertar una conciencia colectiva nacional que debe apoyarse sobre la tradición y personalidad del pueblo.

La democracia que vivimos en Hispanoamérica es meramente teórica en la que la "minoría" blanca y corrupta dispone de riquezas y disfruta de

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**Mestizo*: su amplio sentido involucra mezcla blanco + indio, blanco + negro, negro + indio.

privilegios postergando a la masa mestiza que es el músculo y nervio de la sociedad, en odiosa discriminación social. Y si los mestizos desempeñan puestos políticos, no se identifican con su clase y sólo son colaboradores a "beneficio personal" del caudillo o familia dirigente y usufructuaria del poder estatal.

Esto tiene que ser superado rápidamente para evitar una autodestrucción de estos pueblos. Las sociedades deben ser saludables para que nuestros niños se encuentren a sí mismos y puedan superar cualquier momento de desajuste que el mundo les depare.

En lo costumbrista están las obras: *Para dormir a un negrito* de Emilio Ballagas, de Cuba, *La tunda para el negrito* de Adalberto Ortiz, de Ecuador, *Lavandera con negrito* de Emilio Ballagas, *Negrito preguntón* de Vicente Gomez K., de Cuba, *Canción de cuna para dormir a un negrito* de Ildefonso Pereda Valdez, del Uruguay, *La ronda catonga* del mismo autor, *Añoranza de abuelo*, *Nana*, *El baquiné*, *Mal de ojo*, *El santiguo* de Fortunato Vizcarrondo en su obra poética 'Dinga y mandina', 'La entundada' de Adalberto Ortiz, y 'Antonio, el pequeño mambí' de Luis Cabrera.

A través de todas estas obras se puede apreciar el valor costumbrista. Muestran temas sobre supersticiones, mal de ojo, curandería, religión, actitudes mentales, enseñanza, moralidad, filosofía de la vida, etc., y describen cada situación como un texto viviente lleno de colorido y usando una expresión tan pegada a la realidad que parecen actos vivos.

A través de ellos podemos conocer al alma afrohispana que es igual al alma universal.

Part Four:
Instructional Plans

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Level: Advanced Beginner
Enfance, Marie-Thérèse Rouil
By Denise B. Benskin, DCPS

Abstract. In this poem, a child describes himself in terms that are familiar and unfamiliar to himself. The overall tone of the poem is one of innocence.

Culture content. Black children in the Antilles directly experience the nature which surrounds them on their islands. They are instructed by parents and their immediate community about their African heritage. However, in their contact with Europeans, the former colonizers, they are provided with images that are alien to their previous experience. Generally, contact with European influences does not occur until formal schooling begins, which explains the poem's tone of innocence.

Author. Marie-Thérèse Rouil was born in Paris in 1929. Her parents were natives of Martinique. She was reared and educated in Fort-de-France, Martinique. She later returned to Paris, where she attended the Ecole Normale de Musique. The author has written for many journals in Martinique and in France. As of 1979, she was living in Belgium. She is described as a poet, journalist and musician. The author has lived in both Europe and the Antilles. She is able to understand the bewilderment of the Black child of the Antilles who finds himself described in terms that bear no relation to the reality of his island world nor to his social standing within that community.

Objectives.

A. Knowledge
   1. Identify the subject of the poem.
   2. Compare the vocabulary known to the subject as opposed to that unknown to the subject.
   3. Explain the reason the author makes the contrast between the two vocabularies.

4. Identify the elements in the poem which demonstrate the innocence of the subject.
5. Compare the two worlds of the "little Black child".

B. Affective
1. Demonstrate an awareness of and sensitivity to the cultures of other peoples.
2. Demonstrate an awareness of how a simple choice of vocabulary displays the presence or absence of sensitivity to an individual's background.

Learning activities.

A. Preliminary Activities (Motivational)
1. Give students a historical background of the European and in particular, the French colonization of the Antilles.
2. Show slides of the Antilles, especially of Martinique.
3. Discuss the kind of life led by the majority of the descendants of the Black slaves brought from Africa to work on the sugar cane plantations.

B. Core Activities (Reading)
1. How does the subject of the poem identify himself?
2. Is the child a particular individual?
3. List the descriptions made of the child.
4. Which of the similes (descriptions) are familiar to the child?
5. How are the familiar descriptions a part of the child's world?
6. Which of the similes (descriptions) are unfamiliar to the child?
7. Why are the unfamiliar descriptions not part of the child's world?
8. How is the innocence of the child demonstrated?
9. Can the child's innocence endure and, if not, what will change the child?

C. Practice Activities
1. Have students give reports on the French colonization of the Antilles and Guyana.
2. Have students memorize and recite the poem.

D. Application (Culminating) Activities
1. Have students take one of the descriptions and make a visual illustration.
2. Have students write similar kinds of descriptions about themselves using similes that are familiar to their own background.

3. Have students write similar kinds of descriptions about themselves using similes that are unfamiliar to their own backgrounds.
4. Have students compare the experience of the child in the poem with their own experience.
5. Show students the film *La Rue Cases-Nègres*, in which the child is a particular example of the generalized image of the child in the poem *Enfance*.

Assessment activities.

1. Give students a written quiz in which they must match the description with the correct simile.
2. Have the students write an essay comparing the students' own experience and background with that of the child in the poem.

Pacing. Students should be able to complete the poem and all related activities in 3 days, with homework essays and projects completed outside of the class.

Level: Advanced
Jeux interdits, François Boyer
Editions Denoël, Paris, 1968, 150 pages (originally published in 1947)
By Denise B. Benskin, DCPS

Abstract. It is June 1940 in France. Columns of refugees are streaming out of Paris and other cities to escape the arrival of the Germans. One of these refugees, a 5-year-old orphan girl named Paulette, leaves the road and eventually makes her way to Saint-Faix, a village barely touched by the war. In Saint-Faix Paulette meets Michel Dollé, whose family allows her to stay at their farm. In the setting of the farm and the village church, the "forbidden games" of Michel and Paulette take place.

Culture content. The effect of war on the lives of children is explored. Normal and cataclysmic events underline the presence and theme of death. The role of the child is explored, in one instance within the family and in the second instance deprived of a family.

Author. François Boyer was born in 1920 in Sézanne (Marne), France. The book, *Jeux interdits*, was published in 1947, very shortly after the Second World War. Boyer also later wrote the screenplay for the very successful movie of the same name.

Objectives.

A. Knowledge
   1. Explain why there is an exodus from Paris.
   2. Identify the kind of life led by Paulette in Paris.
   3. Identify the kind of life led by Michel.
   4. Explain Paulette's fascination with animals.
   5. Compare the three deaths which occur in the book.
   6. Explain the role of the adults in the story.
   7. Explain why the village seems unconcerned about the war.
   8. Identify the incidents which show the emerging presence of the war in the village.
   9. Explain the reason for the attitudes and values of the adults.

10. Compare the values of the adults with those of the children.

B. Inquiry Skills

Compare the political situation in this story with that of a contemporary nation.

C. Affective

Demonstrate an awareness of the emotional stresses and anguish of people who have been in similar situations, and as a result be able to show sympathy and empathy.

Learning activities.

A. Preliminary Activities (Motivational)

1. Show students films of the Fall of France in World War II, including scenes of refugees fleeing from cities.
2. Ask students if any of them or their relatives have had similar experiences as refugees.
3. Discuss the chaos of war and the effect on the care of children.
4. Ask the students to bring in contemporary accounts of refugees with examples of families split and children orphaned.

B. Core Activities (Reading)

1. Describe the opening scene of the book.
2. What is the attitude of the refugee children and specifically of Paulette?
3. Describe Paulette's reaction to her father's death.
4. Ask the students what they would do if presented with the same circumstances as Paulette.
5. What causes Paulette to leave the road and go toward the village?
6. Discuss the author's description of the village at this period in history.
7. Through whose eyes do we experience the story?
8. What reactions show us that Paulette is a city child?
9. What examples are we given that show that Michel knows only the country?
10. Have students describe the ways in which the war has touched the village.
11. What kind of relationship do the Dollés have with their neighbors?
12. How is Paulette treated by the Dollé family?
13. Why does Paulette begin her little cemetery?
14. Why does Michel help Paulette?
15. What is the role of religion in this story?

16. What reasons can be given for Michel's tragic accident?
17. Discuss the separate worlds of child and adult.
18. Discuss Paulette's reaction to Michel's fate.
19. Why does Paulette run away after Michel's death?—what is she searching for?
20. Discuss whether or not the adults will ever become aware of Michel's fate.
21. What is the significance of Paulette's attachment to animals?

C. Practice Activities:
1. Have students recall the story by using question-and-answer oral and written exercises.
2. Have students identify major scenes and write descriptions of them, including their significance to the story as a whole.
3. Have students arrange the events of the story in their correct chronological order, using written and picture cues.
4. Explain the kind of life Paulette may have led while in Paris, based on her perceptions and reactions.
5. Compare Michel's life to that of a contemporary rural child.

D. Application (Culminating) Activities
1. Have students write a sequel to the story from Paulette's point of view.
2. Have students write a sequel to the story from the village's point of view.
3. Have students illustrate scenes from the story.
4. Have students make a collage which would provide an overall visual representation of *Jeux interdits*.
5. Have students rewrite the story or a part of it, substituting themselves for one of the characters.
6. Have the students write a screenplay (after reading the book but before seeing the movie).
7. Have the students act out scenes using the actual dialogue from the book.
8. Show to the students the film of *Jeux interdits* after the final assessment activity.

Assessment activities.

1. Give question-and-answer tests/quizzes on the story details.
2. Have the teacher give audio cues and have the students describe what is happening.
3. Have students write descriptions of scenes from visual cues.
4. Have students discuss orally and/or in writing the answers to the following questions:

a. What is the overall atmosphere in this book?
b. What major themes appear?
c. Is Michel's death a result of the war or could it have happened at any time?

Pacing. Advanced students should be able to complete the book and all related activities in 4 weeks, reading at least 3 days a week, with homework and projects completed outside of the class. The actual reading of the book at 30 pages per week should take approximately 4 weeks.

Level: Advanced
'Khary-Gaye,' *Les nouveaux contes d'Amadou Koumba*,
Birago Diop
Présence Africaine, 1967
By Paul J. Galbraith, DCPS

Abstract. This is a fairy story treating the theme of the orphaned girl mistreated by a cruel stepmother. Along comes a fairy prince to rescue her, but, sadly, they do not live happily ever after.

Culture content. There is an abundance of the supernatural and the moral in this story. Many social issues are posed. The African family and society, with its respect for wisdom of the elders and its belief in the power of nature and all life forces, are brought to the fore in this story.

Author. Birago Diop was born in 1906 in Ouakam, a suburb of Dakar, Senegal. He completed his education in Toulouse, France, becoming a veterinarian. While his studies kept him long away from his native Africa, he sought to keep alive in his memory the evenings of tale and fable of his childhood, so he decided to write down, in French, the age-old literary heritage of the griots. Upon returning to Africa, he met Amadou Koumba N'gom, the old griot, whose stories became the inspiration for almost all Diop's future work.

Diop's mission is twofold: first, to preserve for Africa something of value which is in danger of being lost and, second, to show to the world that African literature has a glorious past, largely unappreciated because it was in oral and not written language.

Objectives.

A. Knowledge
   1. Contrast Khary's real mother (Koumba) with her stepmother (Penda).
   2. State the reasons for the stepmother's attitude toward Khary.
   3. List the elements of magic and the supernatural found in the story.

4. Show examples of how nature plays a prominent role in the story.
5. Point out when the reader realizes that there will be no happy ending.

B. Inquiry Skills
1. State the moral of the story, if any.
2. Show elements in this story which seem typically African.
3. Define and expand on the concept of animism.
4. Describe the changes in Khary: when her mother dies; when her father dies; when she meets the prince.
5. Attempt to find an equivalent of the griot, of the oral tradition in American society. Do the same for magic.

C. Affective
1. Gain a better understanding of the problems facing children from broken homes (divorce; death of one or both parents).
2. Demonstrate a knowledge of African family and society (marriage, education, values, etc.).
3. Gain awareness of the use of marriage and/or parenthood (especially at an early age) as an escape mechanism.
4. Show how fables, fairy tales and proverbs serve to reflect the cultural awareness of a people. Demonstrate how such tales have universal appeal and significance; cite examples of themes.
5. Explain the role of the griot in African society and the importance of the oral tradition.

Learning activities.

A. Preliminary Activities (Motivational)
1. Have students investigate the life of Birago Diop and present oral reports.
2. Show film or slide presentation on the country where the tale has its setting.
3. Give special projects about individual African countries.
4. Invite guest speakers (personal contacts, embassy personnel, etc.).
5. Have students give their renditions of their favorite fables or fairy stories which have a moral.

B. Core Activities (Reading)
1. Describe the observations Diop makes about everyday life.
2. Explain the significance of the opening proverb.
3. Explain the meaning of "before healing, it is necessary to cure oneself."

4. Explain why Koumba becomes upset about the remark that another woman is older than she is.
5. Name the two great enemies of happiness, according to Diop.
6. Explain Penda's jealousy of Khary.
7. Cite examples of Penda's cruelty to Khary.
8. Describe the character trait Khary demonstrates when talking to the animals at the well.
9. Identify the first signs of the supernatural taking place.
10. Describe the conversation of the young girls at the well.
11. The transformation of the python into a prince is one of several transformations in the story. Cite others.
12. Explain the reason Khary is not entirely happy after her marriage.
13. Describe the condition the prince imposes on Khary if he permits her to return home.
14. Describe what Khary finds at the old well.
15. Describe the punishment of Penda the stepmother.
16. Describe Khary's son's response to the questions of the villagers.
17. Describe how Khary's daughter responds.
18. Explain why the prince says that Khary did not know how to raise her daughter.
19. Describe the punishment of Khary and her daughter.

C. Practice Activities
1. Have the students find the social issues posed. Have a discussion/debate on these.
2. Let students review story details in written and oral exercises.
3. Ask students to write a summary of the story.
4. Have students write a brief character sketch of each character.
5. Discuss/debate the issue of how Diop views women, especially in regard to their supposed indiscretion.
6. Using Khary as a character study, point out her character flaws.

D. Application (Culminating) Activities
1. Ask students to think of a different title for this work.
2. Turn the story into a short play. Dramatize it for the class.
3. Have students take a popular fable or fairy tale and write their rendition of it, including a short composition on what the meaning or moral is to them.
4. Ask students to put a different ending on the story.
5. Ask students to imagine themselves as Khary. Request them to write an essay on how they would have felt if placed in Khary's situation.
6. Have students pretend to be a griot, having them go in front of the class and make up stories of their own.

Assessment activities.

1. Check for story comprehension by administering quizzes and tests (question/answer type) on details of the story.
2. Using visual cues, have students write descriptions of scenes from the story.
3. Using audio cues, have students give correct details of the story.
4. Ask personalized questions on the reading:
   a. What is your opinion of the story?
   b. How would you react if your mother died and your father remarried?
   c. How would you feel if you were an orphan?
   d. What do you think of Khary's mother? father? stepmother?
   e. Do you believe in magic and the supernatural?
   f. What did you learn about Africa that was different from what you imagined?
   g. Have you been in a situation where your hospitality had reached its limit?

Pacing. Advanced students can complete the story and the activities in three weeks, devoting two days per week to the story. Preliminary activities and core activities will take up the first week. Practice activities and application activities will take place during the second week. Assessment activities will take place the third week.

Suggestions for text adaptation. An explanation of certain African expressions (idioms, geographical allusions, etc.) will be helpful.

Level: Intermediate
'Le proverbe,' *Le passe-muraille*, Marcel Aymé
Gallimard, Paris, 1943
By Paul J. Galbraith, DCPS

Abstract. In a typically French petit bourgeois family, the father, Mr. Jacotin, rules with an iron hand. A large measure of the self-esteem this man needs to prop up his self-doubting ego must come from his family. On the occasion of his son Lucien's refusal to do his French homework, Mr. Jacotin sees the opportunity to reassert his position of authority by showing him how the work should be done, while lecturing him at the same time. The end results of this collaboration are surprising.

Culture content. The role of the individual family member and his importance may be shattered by a seriously trivial incident. A child demonstrates a sensitivity to and awareness of a parent's needs and motivations that can play a vital role in maintaining family cohesion.

Author. Marcel Aymé was born at Joigny in Burgundy in 1902, the son of a blacksmith. His mother died when he was two years old, and he was sent to live first with his grandparents in the Jura; later, at the age of seven, he lived with his aunt in Dôle. He did not enjoy school. Aymé's interest in writing came about by his being confined to bed during a serious illness. He is noted for his great talent as a satirist, humorist and observer of human behavior. Through his works, the reader can see French society before World War II, under the occupation and immediately after liberation. He has a great gift for the spoken language and for creating his characters with great simplicity.

Objectives.

A. Knowledge
   1. Identify the role of each family member and how he/she plays it.
   2. Identify the central character of the story—Mr. Jacotin or Lucien.
   3. Show the contrast between the author's description of Mr. Jacotin and Mr. Jacotin's own vision of himself.

4. Indicate how Mr. Jacotin attaches a great importance to the opinion of others.
5. Describe the meaning and use of the proverbs in the story; show what relationship they have with the story.

B. Inquiry Skills
1. Explain the moral of the story.
2. Identify cultural elements which seem typically French.
3. Explain the reason for Lucien's decision not to tell the truth to his father.

C. Affective
1. Demonstrate increased understanding of human motivation and the need for self-esteem.

Learning activities.

A. Preliminary Activities (Motivational)
1. Have students give oral reports on Marcel Aymés life.
2. Present a film or slide presentation on the French family of today and forty years ago.
3. Play a recording or show a video of the text.
4. Have students recite their favorite proverbs in English and have them find French equivalents.
5. Have students discuss how they handle an argument between themselves and their parents.

B. Core Activities (Reading)
1. Describe all the characters in the story and analyze their personalities.
2. Describe the time period covered in the story.
3. Find examples of adjectives Mr. Jacotin uses to describe himself. How does his view of himself differ from how the author views him?
4. Realize the meaning and significance of the two proverbs mentioned in the text.
5. Explain the significance of Mr. Jacotin's receiving the academic palms.
6. Describe the relationship between the mother and the father. Do they get along well?
7. Explain Mr. Jacotin's decision not to use his first idea to illustrate the proverb. What does this show you about his views and thus his character?
8. Describe the family's reaction to the news of Mr. Jacotin's nomination.

9. Comment on the personality of Lucien. Is he intelligent? Does he understand human nature?
10. Describe various stylistic elements used in the story (comedy, irony, satire, cynicism). Give specific examples.
11. Describe Aymé's use of language in the story. How does Mr. Jacotin's personality come out through his language? Do you find his language original? clichéd?
12. Mr. Jacotin says he is being strict for Lucien's own good. Comment on such a stance.
13. Lucien's teacher recites portions of Lucien's homework to the class. Comment on the reaction of Lucien and of the other students.
14. Explain Lucien's decision to tell his father the lie at the end.
15. At the end, Lucien comes to grips with how his father thinks. Do you think he understands his father better now?
16. Who has taught whom a lesson in the story?
17. What surprise is in store for Lucien at the very end?
18. Could one say that Lucien has gone through a "rite of passage"?

C. Practice Activities
1. Have the students find any social issues posed in this story. Have a debate/discussion on these.
2. In oral and written exercises, have students review the story details.
3. Have students write a summary of the story.
4. Have students point out all the instances of humor, irony and satire they can find in the story.
5. Have students write a brief character portrait of each member of the family.

D. Application (Culminating) Activities
1. Have students put a different ending on the story, having Lucien tell his father the truth about his grade.
2. Have students think of a different title for the work.
3. Have students turn the story into a short play. Dramatize it for the class.
4. Have students trade places with Lucien and write what they would have said and done at the end—tell the truth or conceal the truth.
5. Have students take popular proverbs and write a short composition on one, as Lucien was asked to do.

6. Have students imagine this story situation happening in their own families. Have them rewrite the story using their family members as the characters.
7. Question the merit or disadvantage of parental involvement in the homework process.
8. Demonstrate an understanding of the concept of the traditional French family, and infer differences and parallels with a typical American family. Focus on awareness of societal forces which influence the family (religion, economy, age, sex, etc.).
9. Understand the significance or weight given to certain proverbs in a given society. Show how many favorite sayings reflect cultural attitudes and traits. Show instances of universal meaning.
10. Define different family designations: petit bourgeois, aristocratic, nouveau riche, etc.
11. Develop understanding of what goes on in the decision-making process.

Assessment activities.

1. Check for story comprehension by administering quizzes and tests (question/answer type) on details of the story.
2. Using visual cues, have students write descriptions of scenes from the story.
3. Using audio cues, have students give correct details of the story.
4. Ask personalized questions on the reading:
   a. What is your opinion of the story?
   b. How do you act in a situation with your parents such as the one Lucien finds himself in?
   c. What do you think of Lucien's father?
   d. What do you think of Lucien's teacher?
   e. What do you think of Lucien?
   f. Do you think it right for a teacher to discuss a student's work in front of the whole class? If yes, under what circumstances? If no, why not?
   g. How do you react to a fellow student whose work is being criticized by the teacher? Whose work is being praised? (Do you laugh, feel bad?)
   h. Were you happy that Lucien chose to conceal the truth from his father at the end?
   i. Would you have acted differently?
   j. Do you think it is all right at times to hide the truth from your parents? Under what circumstances?

Pacing. Intermediate students can complete the story and the activities in three weeks, devoting two days per week to the story. Preliminary activities and core activities will be during the first week. Practice activities and application activities will be during the second week. Assessment activities will take up the third week.

Suggestions for text adaptation. A review of the subjunctive will be helpful before beginning. An introduction to the identification of the passé simple is also in order. An explanation of certain terms and literary and geographical allusions will be helpful.

Level: Intermediate-Advanced
Les petits enfants du siècle, Christine Rochefort
Livre de Poche/Editions Bernard Grasset, Paris, 1961, 159 pages
By Marianne Kabes, DCPS

Abstract. A young girl recounts her life from age 11 to her marriage, growing up in a large family in the drab world of a contemporary Parisian *HLM* (low-cost housing project).

Culture content. Raised in a world of poverty, subsidized housing and government allocations, children learn from the only role models around them, their parents and their immediate peers, and thereby poverty often perpetuates itself.

Author. Christine Rochefort, a contemporary writer, was born in Paris in a working-class neighborhood. She made several unsuccessful attempts at advanced studies, studying medicine and psychiatry without actually finishing the degrees. Finally she decided to write for her own pleasure while making her living through a succession of diverse jobs in social work, journalism and cinema.

Christine Rochefort has taken a special interest in the children and young people of today. Through her writings, she has defended children against the problems and evils of today's society.

Objectives.

A. Knowledge
   1. Explain the effect of the State *Allocation familiale* on Josyanne's family.
   2. Identify the values of the adults in this family.
   3. Describe the *HLM Cité* in which Josyanne and her family live.
   4. Describe the attitudes of the parents and the children in this novel toward school and education in general.

B. Inquiry Skills
   1. Compare the values of the family in the novel with one's own family values.
   2. Compare the roles of the mother and the father in this novel with those of one's own family members.
   3. Discuss the influence of the example given by the parents on the children in Josyanne's family and compare it with one's own experiences.
   4. Recognize the use of contemporary slang in a conversation from this novel and reword it in conventional language.
   5. Incorporate new culture-specific vocabulary into one's own oral and written expression.

C. Affective
   1. Demonstrate an awareness of an individual's need for a space of his own.
   2. Be aware of the differences in lifestyles and values of people from different socioeconomic groups.
   3. Demonstrate tolerance for people with values different from one's own.

Learning activities.

A. Preliminary Activities (Motivational)
   1. Have students view a filmstrip on the life of a French working-class family.
   2. Explain and discuss the French system of *Allocation familiale* (financial aid to large families).
   3. Compare the French system of *Allocation familiale* with the American Aid to Dependent Families.
   4. Explain and discuss the fringe benefits given to French factory workers, e.g., subsidized housing and paid vacations. Compare these benefits with the ones enjoyed by American factory workers.
   5. Show pictures of the typical *HLM* (*Habitation Location Modéré*). Discuss the pros and cons of living in such housing.
   6. Discuss the use of slang in this novel. Explain the meaning of some of the more recurrent slang terms.

B. Core Activities (Reading)
   1. Identify the responsibilities that Josyanne had in the family. Compare them with their own responsibilities.
   2. Describe the role of the father in the family.
   3. Describe the role of the mother in the family.

4. Compare the roles of the parents in this family with the roles of the mother and father in the students' own families.
5. Compare the boys in Josyanne's family with the girls in her family.
6. What is the importance of the kitchen in Josyanne's life? Discuss the need for a space of one's own. Let students tell where their "special space" is.
7. What kind of homework assignments does Josyanne enjoy doing the most and why?
8. What is the attitude of Josyanne's parents toward school and schoolwork? Compare their attitude with the one held by students' own parents.
9. Describe the relationship between Josyanne and her brother Nicholas. Let students describe their special friend or favorite family member.
10. Why does Josyanne treasure her friendship with Guido?
11. Describe the vacation spent by the Rouvier family in August. Would the students enjoy such a vacation? Why or why not?
12. Contrast the life of Josyanne and that of her brother, Patrick.
13. What are M. Rouvier's feelings about cars?
14. After reading the conversation about cars among the vacationing men, explain the importance of cars in the lives of these men. Let students compare this attitude with their own.
15. What is the relationship between having children and household appliances as revealed in this story?
16. Compare the Rouvier family with the LeFranc family.
17. Why are Ethel and Frederic LeFranc different from other young people in this *HLM* complex?
18. How did Josyanne meet Philippe? What misconception did Philippe initially have about her?
19. How is Philippe different from the other boys Josyanne had dated? What are your feelings about Philippe?
20. How does Philippe feel about Josyanne's pregnancy?
21. Discuss the ending of the story. Will Josyanne end up like her mother or will her life be better? Why?

C. Practice Activities

1. Have the students write in their own words a short description of the principal characters: Josyanne, Patrick, the father, the mother, Nicholas, Guido, and Philippe.
2. Have students compare and contrast the responsibilities of the mother and father toward the rest of the family.
3. Let some students choose to be a character in the book other than Josyanne. Have each speak to Josyanne the way that that

character most likely would. Let other students guess who they are.

4. Have the students restate in conventional language the slang expressions found in this novel.
5. Have students retell orally segments of the story.
6. Have students put in chronological order a list of events from the story.
7. Many of the children in Josyanne's family are associated with certain appliances. Have the students do a fantasy illustration showing this association.
8. Have the students write a summary of the entire story.

D. Application (Culminating) Activities

1. Have a group of students act out the men's conversation about cars, using the vocabulary drawn from this novel.
2. Have a group of students act out the vacation conversation about the weather.
3. Have students make up a fictional conversation between Josyanne and her friend Fatima.
4. Have the students write a short paragraph about their own "special space".
5. Have students draw their concept of the *HLM Cité* in which Josyanne lives.
6. Have the students rewrite the conversation between Josyanne and the counselor, changing the counselor's lines to read what they think she should have said, or rewrite the conversation putting themselves in the place of Josyanne.
7. Have students draw a scene from the novel and talk about it.
8. Using the illustrations done by students, have other students talk about what is going on in the pictures.
9. Have students write a short paragraph describing the life of a child growing up poor in an *HLM Cité* in France.
10. Have students describe Josyanne from the point of view of another member of her family.
11. Discuss the concept of *âme* as it appears in the novel and let students tell who has a "soul" and who doesn't and why.
12. Have the students write a short paragraph about what they think happened after Josyanne's wedding.
13. If the students have seen the filmstrip *Un jour comme les autres*, let them compare the working-class family in the book with the one in the filmstrip. List similarities and differences.

Assessment activities.

1. Give question-and-answer tests/quizzes on each segment read.

2. Give open-book or take-home quizzes on new segments of the book to check for comprehension.
3. Read a quote from one of the characters and let students identify the character.
4. Have the students describe in writing an illustrated scene from the novel. (Illustrations done in Application Activities)
5. Have the students write a short summary of the story.
6. List the principal characters and let the students write a short description of each and state his or her relationship to Josyanne.
7. Read orally true and false statements about the story and the characters.
8. Give some quotes from the book containing slang and let the students rephrase them in conventional language.
9. Have students contrast the life of Josyanne with their own lives.
10. Have students write a short paragraph on the influence of Josyanne's family on her life.
11. Have students write what they liked and what they didn't like about Josyanne.
12. Have students pretend they are the social worker visiting Josyanne's family. Write a short report that the social worker might write about the family.

Pacing. Advanced students should be able to complete the reading and related activities in approximately four weeks, reading for about half a class period 5 days a week and assigning home study and projects.

Additional resources.

Housing in France
Destination France Series
Order Number HP23
Continental Book Co.
800 Cooper Avenue, Bldg. 29
Glendale, New York 11385

Les vacances
Slides and Filmstrips and Tapes
Gessler Publishing Co., Inc.
900 Broadway
New York, NY 10003

Les petits enfants du siècle
Easy Reader Series, B Level, 1100 words
EMC Publications
300 York Avenue
St. Paul, MN 55101

Un jour comme les autres
Audiocassettes and Filmstrip on a working-class family
Wible Language Institute, Inc.
24 S. 8th Street, P.O. Box 870
Allentown, PA 18105

Dictionnaire de l'argot moderne
Gessler Publishing Co., Inc.
900 Broadway
New York, NY 10003

Banlieues de Paris
Gessler Publishing Co., Inc.
900 Broadway
New York, NY 10003

Le monde industrial
Slides and Tapes
Gessler Publishing Co., Inc.
900 Broadway
New York, NY 10003

Suggestions for text adaptation. This novel is also available in the Easy Reader Series, and could therefore be used in an advanced beginner or intermediate class.

In the original text the teacher will need to anticipate some contemporary slang which will need to be translated or explained before or while reading the text.

In the original text, casual sex among teenagers is part of the plot, therefore the teacher must bear this in mind in considering the class.

Level: Advanced
O mes soeurs musulmanes, pleurez, Zoubeida Bittari
Gallimard, Paris, 1964, 215 pages
By Marianne Kabes, DCPS

Abstract. An Algerian girl, educated until the age of 12 with Western girls in French schools, is suddenly married off to a complete stranger. Forced into a life of submission, Zoubeida Bittari revolts and accepts the consequences of her decision.

Culture content. Girls brought up in traditional Moslem society have very little control over their lives. Marriages are arranged at a very early age, and the young wife becomes the property of her husband and her in-laws.

Author. Zoubeida Bittari was born in Algiers in 1939, into a middle-class Arab family. She attended school in a French college where she made friends among the French students. Upon reaching puberty she was taken out of the school and married off at the age of 12 against her will. Thus she lived cloistered until she revolted against the life imposed on her. After the Algerian independence from France, she immigrated to France where she found work as a domestic worker.

This book, the author's own experience, was written as a cry against the treatment of women in the Moslem society.

Objectives.

A. Knowledge
   1. Explain the importance of freedom to Zoubeida Bittari.
   2. Describe the relationship between parents and daughters in the Moslem culture.
   3. Identify the characteristics of the ideal wife in the Moslem culture.
   4. Explain the role of the mother-in-law in family life in Moslem society.
   5. Describe Moslem marriage customs as described in the book.

B. Inquiry Skills
   1. Compare the values of Zoubeida's family with the values she was exposed to in the French schools.
   2. Define the role of women in the Moslem society and compare it with their role in our society.
   3. Compare marriage customs in the Moslem culture with those in our culture. Point out similarities and differences.

C. Affective
   1. Demonstrate an awareness of the fact that lives of people in other cultures are not necessarily based on the same cultural values as ours.
   2. Demonstrate an awareness of the relationship between personal values and national, cultural, or religious values.
   3. Acknowledge an individual's need for freedom of choice.

Learning activities.

A. Preliminary Activities (Motivational)
   1. Discuss the role of women in Moslem societies.
   2. Discuss the custom of arranged marriages and its possible consequences.
   3. Ask the students what are some of their own criteria for choosing a husband or a wife.
   4. Show pictures or filmstrips of life and dress in Moslem cultures.
   5. Invite a Moslem woman to explain what is expected of women in Moslem society.

B. Core Activities (Reading)
   1. Describe Zoubeida's life until she was 12 years old.
   2. What are some of the things that Zoubeida enjoyed the most while she was in school?
   3. Describe Zoubeida's relationship with her parents.
   4. What was the price paid by her future in-laws for her hand in marriage?
   5. Describe the marriage preparations.
   6. What are some of the things that Zoubeida had to give up after her marriage?
   7. Describe the traditional marriage ceremony as portrayed in the novel.
   8. What happened when Zoubeida revolted against her husband?
   9. Did anyone help Zoubeida after she left her husband? Who?
   10. What was her husband's reaction to her leaving?

11. What did Zoubeida do when she arrived in France?
12. What was the relationship between Zoubeida and her mother-in-law?

C. Practice Activities
1. Have the students make a list of things that Zoubeida was allowed to do as a schoolgirl and then not allowed to do as a wife.
2. Have students write a description of Zoubeida's life as a student.
3. Have students write a description of Zoubeida's life as a wife.
4. Have students review the story details in question/answer oral and written exercises.
5. Have students list in chronological order major events from the story.

D. Application (Culminating) Activities
1. Have the students make up and act out their idea of the conversation between Zoubeida and her parents in which they tell her she has to get married.
2. Have students research and draw or collect pictures of Moslem clothes that would suggest Zoubeida's clothing before and after her marriage.
3. Have students dramatize the story or parts of the story.
4. Have the students debate the pros and cons of an arranged marriage.
5. Discuss Zoubeida's decision to leave, and have students say what they would do in her place.

Assessment activities.

1. Give question/answer tests or quizzes on story details.
2. Read orally statements about the story and let students mark them true or false.
3. Have students prepare an oral or written presentation on the activities not permitted a married Moslem woman.
4. Have the students fill in the blanks with culture-specific terms drawn from the reading.

Pacing. Advanced students reading the entire original text could complete the reading and all related activities in about 4-5 weeks, reading for about half a class period 5 days a week and assigning home study and projects.

Additional resources.

Présentation des Pays du Magreb
Dans l'Afrique Series
Slides and Booklets
Continental Book Company
800 Cooper Avenue, Bldg. 29
Glendale, NY 11385

L'Algérie
24 Slides with Accompanying Booklet
Continental Book Company
800 Cooper Avenue, Bldg. 29
Glendale, NY 11385

Level: Intermediate
'Portrait d'Eliane à quatorze ans,' *Enfantines*, Valery Larbaud
By Kathleen S. Mosley, DCPS

Abstract. This short story is a profile written with extreme sensitivity and profound penetration into the inner life of a fourteen-year-old girl at the threshold of puberty. Set in a beautiful public garden in the Languedoc region of France, the author takes us inside the mind of Eliane where, in the space of an afternoon, we share her dreams, thoughts and fantasies. The sharp contrast between the interior and exterior worlds of Eliane is vividly depicted by the author.

Culture content. The story, written in 1908, has a strong psychological theme. Many of the thoughts, perceptions and values of Eliane transcend the barriers of class, nationality, race and time, allowing for identification and easy understanding by today's youth.

Author. Valery Larbaud was born into a well-established bourgeois family in France in the 19th century. He was the only child born to a 38-year-old mother and a 55-year-old father. Because of frail health and his privileged station, young Larbaud spent many years in an overprotected and stifling environment. He developed a timid and introspective nature. An experience in early childhood produced within him an obsession to write. This obsession was realized some twenty years later. Once his writing career got under way, it became evident that Larbaud had the ability to penetrate the world of children with a sharp and yet tender perception. 'Portrait of Eliane' was written after an encounter which Larbaud had with a young girl of the same name, who had come to a park near the train station in Montpelier with her mother. It is but one of a larger collection of stories which make up his work *Enfantines*.

Objectives.

A. Knowledge
   1. Differentiate between those things which constitute the world of reality and the world of fantasy in Eliane's life.

2. Explain why the mental world of Eliane was more real and vivid to her than the realities of the exterior world.
3. Describe the relationship between Eliane and her mother.

B. Inquiry Skills
1. Name three universal themes found in the story.
2. Compare and contrast the garden and the outside areas (the streets) to Eliane's interior and exterior worlds.
3. Compare the heroes of Eliane's daydreams to the people in the real world.
4. Explain the psychological distance between Eliane and her mother.
5. Explain the symbolism of the garden.
6. Describe the style of the author.
7. Construct a summary of the narrative.

C. Affective
1. Compare the dreams of Eliane to the dreams of today's youth/to your own dreams.
2. Demonstrate an awareness of the "generation gap".
3. Compare Lucien to today's heroes.

Learning activities.

A. Preliminary Activities (Motivational)
1. Have students discuss the worlds of dreams and fantasy.
2. Have students talk about their own or create a particular fantasy.
3. Have students compare their fantasy with the world around them.
4. Have students discuss their feelings about their real world and their dream world.

B. Core Activities (Reading)
1. What does the author mean when he speaks of the delicate souls of the vagabonds?
2. In what way can the vagabonds be compared to Eliane?
3. Do they compare to her inner or outer life?
4. Who are the other people who come to the garden?
5. Describe their background or social class.
6. Why do they come there?
7. Do these people correspond to the exterior or interior world of Eliane?
8. Describe Eliane's mother.
9. Why does she wish that Eliane had been a boy?
10. What is the mother's world like?

11. What do you think she is thinking of as she sits in the garden?
12. Why doesn't Eliane feel close to her mother?
13. Compare the mother to the mothers of today/to your own.
14. Who are Eliane's heroes?
15. Describe the physical characteristics of the heroes.
16. What sorts of things do Eliane's heroes do in her dreams?
17. Why does she dream of the naked man?
18. Why does Eliane change heroes so often?
19. Describe your own heroes, either real or imagined.
20. What do your heroes have in common with those of Eliane?
21. Describe Lucien.
22. Is he like the heroes of Eliane's dreams?
23. Does Eliane fit people from the real world into her dreams, or does she fit people from her dreams into the real world?
24. Is the garden compatible with Eliane's inner world? How?
25. Does the size of the garden make a difference in terms of Eliane's daydreams?
26. Does the size of the garden make a difference in terms of her brief encounter with Lucien?
27. Where do young people of today go when they want to dream?
28. How does the environment of today and in this country compare with Eliane's garden?
29. Was Eliane lonely? If so, describe her loneliness.
30. Are today's young people lonely? If so, describe their loneliness.
31. Will Eliane be like her mother when she grows up, or will she be different?
32. How are today's young people like their parents? How are they different?
33. Do you think that Lucien was aware of Eliane's feelings for him? Why or why not?

C. Practice Activities
   1. Have students review the story details in question/answer oral and written exercises.
   2. Have students write a short profile in French of Eliane, the mother, Lucien, or one of the other persons who came to the park.
   3. Have students summarize the story.

D. Application (Culminating) Activities
   1. Have students dramatize and stage the story. (Use background voices for the dramatization and have principals act out mental segments in mime. Have principals speak only those parts which pertain to the exterior portion of Eliane's existence.)
   2. Have students write a profile of Eliane at 21 years, 31, 41, etc.

Assessment activities.

1. Give question-and-answer tests based on details of the story.
2. Have students respond orally or in writing to selected questions based on the reading.

Pacing. Students at the intermediate level should be able to complete the reading over a two-week maximum period. One week would be more ideal. Reading would cover two to three days in class, with home assignments and projects.

Suggestions for text adaptation. The verb tenses should be reviewed by the teacher, and a vocabulary and idiom list should also be provided and reviewed by the teacher.

Level: Intermediate-Advanced
L'enfant noir, Camara Laye
Plon, Paris, 1953
By Francis Nicol, DCPS

Abstract. An autobiographical work, in prose, describing Camara Laye's childhood. The author is originally from Guinea, a former French colony.

Culture content. Guinea, like most other French colonies, experienced the French colonial policy of "Assimilation", which was intended to make French men and French women out of native Guineans, who in turn were expected to abandon their languages, religions, values and traditions in favor of the French culture. After the Second World War, relationships between France and her colonies began to experience fundamental changes as the new elitist movement evolved. This movement questioned not only the French policy of Assimilation, but also the practices associated with this policy. It is within this context of French colonialization, where theme is the tendency for the conqueror to deride the conquered, that Camara Laye perceives himself as an "African Child" in search of his African identity.

Author. Camara Laye, a Malinke, was born in Kouroussa, in Guinea—then a colony of France—in 1928. He attended a Koranic school (a traditional Islamic institution of learning), and then elementary school in Kouroussa. He spent his childhood days in Kouroussa, Guinea, before proceeding to France, on scholarship, for further studies. *L'enfant noir* vividly describes these childhood days and what they mean to him.

Objectives.

A. Knowledge
   1. Identify the principal characters in the novel, and state why these characters are considered important.
   2. Identify the traditions and practices that are different from their own.
   3. Identify elements of culture on which the value system is based.

4. Identify the nature and quality of the child-parent relationship in the author's society.

B. Inquiry Skills

1. Demonstrate an awareness of the differences and similarities between French civilization—food, language, values, etc.—and that of the traditional Guinean society.
2. With sufficient justification from the text, demonstrate how the reaction of students may or may not differ from those of (a) the Frenchman and/or (b) the Guinean.

C. Affective

Demonstrate an awareness and knowledge of the concept of "freedom", and the extent to which it can be curtailed or enhanced in society.

Learning activities.

A. Preliminary Activities (Motivational)

1. Discuss some of the myths prevalent in the American society about Africa and its peoples.
2. Have students locate Guinea, France and the United States on a map of the world.
3. Show a documentary feature film or slides on Guinea or a comparable African country.

B. Core Activities (Reading)

1. Describe the hut of Camara Laye's father.
2. Describe the kind of image the word *gris-gris* evokes.
3. Does Camara Laye play in his father's workshop? Why?
4. Explain who gives the order to harvest the fruits. Why?
5. Who can answer mysterious questions about the black snake?
6. Explain why the snake is attracted to Camara Laye's compound.
7. Describe the interaction between the boy and the snake.
8. Analyze certain Islamic practices, and say how these practices differ from Christian/local practices.
9. Describe and analyze some of the myths in the Malinke society.
10. Describe the attitude and demeanor of the snake vis-à-vis the author.
11. Analyze how the author's life in France might have contributed to the reawakening of the author's perception of himself and his people.
12. Provide plausible justification for the author's use of French as opposed to his native language.

13. Analyze and describe the circumcision ceremony.

C. Practice Activities
   1. Using oral and written questions and answers, have students review the main events in the novel.
   2. Have students summarize important segments of the story.
   3. Have students write a summary of the entire story.

D. Application (Culminating) Activities
   1. Ask students to use knowledge gained to draw a picture of a typical traditional African family at home.
   2. Ask students to use knowledge acquired to write a short composition describing a typical day's activities as an African boy or girl.
   3. Have students play the role of some of the major characters in the novel.

Assessment activities.

1. Using vocabulary and structures from the text, give students a dictation quiz.
2. Have students indicate, from visual cues, the sequence of events in the story.
3. Have students respond in writing or orally to questions designed to find out the level of understanding of basic knowledge and concepts covered in "Core Activities".

Pacing. Students should be able to complete the text and all other pertinent activities in approximately 4-5 weeks, reading for about 30 minutes a class period 5 days a week and assigning home study and projects.

Suggestions for text adaptation. The teacher will be expected to make provision for students to identify some irregular forms of the imperfect subjunctive and the *passé simple*.

Level: Advanced
Vipère au poing, Hervé Bazin
Bernard Grasset, Editeur, Paris, 1948
248 pages (195 pages with suggested adaptations)
By Michael Friedman Rice

Abstract. Just after World War I, the Rezeau family—self-proclaimed spiritual bourgeois—witnesses a drop in the family's fortune. This is the story of three brothers' struggle against a cruel and unfeeling mother who attempts to regulate their lives every minute of the day.

Culture content. *Vipère* provides an excellent look at social divisions in post-World War I French society, as well as some penetrating and often painful sketches of parent-son (and particularly mother-son) relationships.

Author. Hervé Bazin, victim of an extremely unhappy childhood, draws heavily from his early years in his writing, particularly in *Vipère au poing*. Among Bazin's other works are *La tête contre les murs* (1949), *La mort du petit cheval* (1950), *Humeurs* (1953), *L'Huile sur le feu* (1954), and *Qui j'ose aimer* (1956). The titles themselves give an inkling of the effect of Bazin's childhood on his subsequent writing.

Objectives.

A. Knowledge
   1. Identify the examples of France's different social classes.
   2. Specifically, compare the Rezeau and Pluvignec families from a social perspective.
   3. Discuss the theme of the viper and how it relates to both mother and middle son.
   4. Examine aspects of both the French educational system and the distinctive Rezeau home education system.
   5. Study generally the historic framework of the novel.
   6. Examine the names different family members give one another.
   7. Compare the types of French spoken by different characters.

8. Examine the husband-wife, mother-son, and father-son relationships.

B. Inquiry Skills
   1. Compare the French social system to that of the United States, and the Rezeau family to similar ones in the U.S.
   2. Compare family relationships in *Vipère* to students' own family relationships.
   3. Develop an awareness of relationships in both the Rezeau family and students' own families, including an understanding of how decisions are made, who makes them, and why they are made.
   4. Examine the effects, often indistinguishable, of social, political, and personal aspects of a person's character.

Learning activities.

A. Preliminary Activities (Motivational)
   1. Discuss the levels of society in the United States.
   2. Discuss the U.S. educational system.
   3. Read about the current French educational system.
   4. Discuss different aspects of mother-son and father-son relationships.
   5. Locate the Craonnais region on a map. Discuss the significance of a small town or provincial setting.

B. Core Activities (Reading)
   1. Discuss the early significance of the viper and how the theme broadens as the plot becomes more complicated.
   2. What is the importance of the grandmother's death?
   3. Discuss the significance of nicknames in the family. What does *VF* mean? *Folcoche*? *Brasse-Bouillon*?
   4. Outline the major aspects of the brothers' education.
   5. What roles do domestics (e.g., maids and teachers) play in the novel?
   6. What is the usual relationship between M. and Mme. Rezeau?
   7. Does M. Rezeau ever assert himself in his relationship with his wife? If so, how does Mme. Rezeau react at these times?
   8. What are the advantages, in Mme. Rezeau's eyes, of public confessions?
   9. How are *tu* and *vous* used within the family? Do family members ever change their standard usage with an individual or individuals for a given effect? If so, why?
   10. Discuss Jean's relationship with his father. In what ways does Jean use his father in his battle with his mother?
   11. Discuss the divisions of the bourgeoisie that M. Rezeau outlines.

12. What do the brothers do during their mother's illness? Do they profit from her absence?
13. What is the significance of Jean and Fredie's trip with their father? Does the liberating experience allow them to deal better with their mother upon their return?
14. How do you explain the father's love of and involvement in entomology?
15. Do you agree with Folcoche that Jean is the most similar to the mother among the sons?
16. What effect does Jean's sight have on the family?
17. What is Jean's impression of the Pluvignecs?
18. Does Jean's pride in being a Rezeau change during the novel? If so, why?
19. What is the social significance of Jean's relationship with Madeleine?
20. Why isn't Madeleine surprised when Jean tells her he's going away to school?

C. Practice Activities
1. Have students summarize chapters aloud in class.
2. Engage students in both verbal and written. question answer exercises.
3. Have students imitate different characters from the novel in different situations.

D. Application (Culminating) Activities
1. Have students write a script for certain characters of the novel.
2. Have students take a particular role and rewrite that character's behavior in a given chapter.
3. Have students write an ending to the novel when they have finished half the story.
4. Have students perform certain parts of the novel's dialogue.

Assessment activities.

1. Have students prepare scenes for class presentation.
2. Give five question-plot quizzes each day the novel is discussed in class.
3. Have students envision the novel's characters in different settings and present skits in these new surroundings.
4. Have students write on different aspects or personal adaptations of the novel.
   a. To which character in the novel are you most similar? Why?
   b. Compare your mother to Folcoche, your father to M. Rezeau.

c. Is the education of the Rezeau children a good one? Why or why not?
d. How is religion treated in *Vipère*? How is this similar to/different from your own experience?
e. Does the U.S. have similar class divisions to those in *Vipère*?

Pacing. Advanced students should be able to complete the reading and related activities in approximately 5 weeks, reading for about 30 minutes a class period 5 days a week and assigning home study and projects.

Suggestions for text adaptation. The teacher will need to explain historic class divisions in France, as well as those that existed immediately after World War I. Without compromising the discussion of the large themes or the students' enjoyment of the novel, the teacher can eliminate Chapters 14-16 (pages 125-178).

Level: Advanced
Marie-Claire, Marguerite Audoux
Bibliothèque-Charpentier, Paris, 1910, 245 pages
By Marie B. Thompson, DCPS

Abstract. *Marie-Claire* is the story of a foundling who went to a convent at age five, where she was surrounded by people who loved her. At twelve she was sent to a farm to be a shepherdess. She remained on the farm for about six years, working as a linen girl or taking care of the chickens and pigs. At eighteen she found herself once again at the convent where she stayed until she left to go out into the world, to Paris.

Culture content. A child needs to be in a loving atmosphere, leading a simple life, free of great responsibilities and with time for distractions. The child also needs affection and someone to talk to. The child treated like an adult will feel a need for emotional support and, if the need is not fulfilled, may grow up devoid of feelings.

Author. Marguerite Audoux was born in 1863 in France. Her mother died when she was five, and she and her sister were sent to a convent. Marguerite, at twelve, was sent to live on a farm at Sologne, where she stayed until she was eighteen. She returned briefly to the convent and, after a short time there, she went to live in Paris where she became a seamstress. This story is an account of the youthful rustic adventures of the author.

Objectives.

A. Knowledge
   1. Explain how living her early life in a convent affected Marie-Claire in later life.
   2. Explain the effect living the life of a shepherdess had on Marie-Claire.
   3. Explain why Marie-Claire returned to the convent.

B. Inquiry Skills
   1. Explain why it is felt that an adult should make the final decision when an important change is necessary.
   2. Compare what a child who is in constant company of others may do if he is suddenly constantly alone.
   3. Compare the farm chores of Marie-Claire with the chores on today's farm.
   4. Explain why some children have vivid imaginations.
   5. Explain why a child should have access to at least one person he is fond of.
   6. Tell why a child should or should not be allowed to attend a church of his own choosing.
   7. Compare the treatment of a runaway nowadays to that of a runaway a hundred years ago.
   8. Comment on why a child needs friends his age.
   9. Explain why a child should have books to read.
   10. Explain why a child should not be placed constantly with new guardians.

C. Affective
   1. Demonstrate appreciation for the affection of others.

Learning activities.

A. Preliminary Activities (Motivational)
   1. Have students report on the author's life.
   2. Present a film or video on village life in France in the late 1800s.

B. Core Activities (Reading)
   1. Describe how her father abused her and acted cowardly.
   2. Describe how she felt about the convent.
   3. Describe her duties at the convent.
   4. Tell how Sister Marie-Aimée showed Marie-Claire affection.
   5. Tell how Marie-Claire became acquainted with nature at the convent.
   6. Explain why Marie-Claire didn't want to cheat by eating the nuts.
   7. Compare Marie-Claire's behavior to Ismérie's behavior.
   8. Explain why the servants trusted Marie-Claire.
   9. Tell why Marie-Claire should not be punished for losing her handkerchief.
   10. Identify an example of misunderstanding between the Sister and Marie-Claire.
   11. Explain why the Priest's weekly visit was important.
   12. Compare the general confession of Marie-Claire to that of Sophie.

13. Where was Marie-Claire sent for punishment, and what did she do to forget her punishment?
14. Describe the feast at Easter time.
15. Explain the incident about the cat that showed Marie-Claire that Sister Marie-Aimée was not faultless.
16. Describe how the presence of the new priest changed Sister Marie-Aimée.
17. Ask students if they would feel comfortable making confession to a priest who recognized them.
18. Ask students if they view confession as a comfortable or uncomfortable activity.
19. Ask students if Mother Superior or Marie-Claire should decide where Marie-Claire should go upon leaving the convent.
20. Have students explain what a novena is.
21. Ask students if they feel that working as a shepherdess is a demeaning job.
22. Discuss the significance of Eugène to Marie-Claire.
23. How did Mr. and Mrs. Silvain treat Marie-Claire?
24. Ask students if Eugène's refusal to kill animals makes him a weak man.
25. Discuss the significance of Master Silvain's death for everyone on the farm.
26. Explain how a book is like a good friend.
27. Explain how at first the farm was like a prison.
28. What significance does the house on the hill have for Marie-Claire?
29. How did Mr. and Mrs. Alphonse perceive Marie-Claire?
30. How did Madame Deslois perceive Marie-Claire?
31. What kind of role did Sister Marie-Aimèe have in Marie-Claire's life?
32. Compare Sister Marie-Aimée to Madame Deslois as mother figures.
33. What role did Henry Deslois have in Marie-Claire's life?
34. What separated Henry Deslois and Marie-Claire?
35. How did the people at the convent perceive Marie-Claire?
36. Compare the relationship of Marie-Claire with Sister Marie-Aimée and with Sister Désirée-des-Anges.
37. Tell how Marie-Claire relieved her sorrow and suffering.
38. Why does Sister Marie-Aimée tell Marie-Claire not to become a nun?
39. Ask students why they think Marie-Claire took the train to Paris instead of remaining in the town.

C. Practice Activities
   1. Have students review the story details in question/answer oral and written exercises.
   2. Have students describe the harvest in writing.
   3. Have students name orally an activity for each season mentioned in the novel.
   4. Describe orally or in writing Marie-Claire at age 5, at 12, and at 18.

D. Application (Culminating) Activities
   1. Have students illustrate one scene from each part.
   2. Have Sister Marie-Aimée tell Part I of the story from her viewpoint, orally (not more than 20 lines).
   3. Have Eugène tell Part II of the story from his viewpoint, using not more than 20 lines.
   4. Have Henry Deslois tell Part III of the story from his viewpoint, using not more than 20 sentences.
   5. Have the boys trade places with Henry Deslois and write their reaction to the mother's fit of anger.
   6. Have the girls trade places with Mrs. Alphonse and write their reaction to Marie-Claire's seeing her brother (Henry).

Assessment activities.

1. Give question/answer test on details of the story. Have students respond in writing.
2. Have students respond in writing to oral cues on story content.
3. Have students respond orally to questions of fact/opinion on the story.

Level: Intermediate
La Gitanilla, Miguel de Cervantes Saavedra
National Textbook Company, Skokie, Illinois, 80 pages
By Gladys E. Bauder, DCPS

Abstract. This is a story of a beautiful 15-year-old gypsy girl, Preciosa, and Don Juan de Cárcamo, a 16-year-old nobleman who, to prove his love for her, lives the life of a gypsy under the name of Andrés Caballero. During their wanderings through Spain, Andrés becomes a well-loved member of the gypsy band even though he refuses to steal as is the custom of the band, and Preciosa finds her true parents and saves Andrès from the gallows.

Culture content. In *La gitanilla*, Cervantes shows us the life of the gypsies during the 16th century. This group is characterized by being a nomadic group that wanders from town to town in Spain. Gypsy girls dance, sing and tell fortunes in order to make money for the group. Young men steal to provide food for them. They are the *pícaros*. Older members of the group usually are beggars. Gypsies are still well known in southern Spain. They have kept most of their cultural characteristics which date from the 16th century.

Author. Miguel de Cervantes Saavedra was born in Alcalá de Henares, Spain, in 1547. His parents were so poor that he did not receive a university education. He served a number of years as a soldier in Italy, and at the age of 23 fought in the great naval battle of Lepanto, where he lost his left hand. Back in Spain, he was forced to accept humble posts. He was imprisoned five times. Despite the misery of his life, he never ceased to exercise his mind and pen. Among his works we have the *Galatea*, followed by a number of plays, by the first part of *Don Quixote*, by his twelve *Exemplary Novels*—of which *La gitanilla* is one of the most popular. He died on April 23, 1616.

Objectives.

A. Knowledge
1. Identify some of the stereotypes of the gypsies in the story.
2. Describe the lifestyle of Spanish gypsies in the story.
3. Identify the values of Don Juan de Carcamo, a nobleman.
4. Describe the manner in which Don Juan had to change some of his values to belong to the gypsy group.
5. Describe the origin of the gypsies in Spain.

B. Inquiry Skills
1. Compare the life of the gypsy group with the life of the noble class in Spain during the 16th century.
2. Compare the life of the gypsy group during Cervantes' time and our time.
3. Compare the values of the young people of this novel with the values of young people in other literary works already read.
4. Compare the language used in the 16th century with that used in our time, as revealed in the text.

Learning activities.

A. Preliminary Activities (Motivational)
1. Show slides or pictures about gypsy people.
2. Show the video-cassette of the play *La gitanilla*.
3. Invite a Spanish dance group available through the Washington Performing Arts or Young Audiences. This group introduces the students to the gypsy dances and musical instruments played by them, such as castanets, guitars and tambourines.
4. Invite somebody from the Cultural Office of the Spanish Embassy to your class.
5. Talk to your students about the caves of Sacro-Monte where gypsies still live.
6. Show the video-cassette *Carmen* to show the costumes, dances and natives of Spain.

B. Core Activities (Reading)
1. Discuss the author's statement about all gypsies being liars.
2. Discuss the conditions under which Don Juan accepted membership in the gypsy group.
3. Discuss the concept of "freedom" as used in the story.
4. Analyze the concept of friendship among the members of the group.
5. Discuss the sacrifice Don Juan made when he left all his richness to become a member of the gypsy group.

6. Describe Don Juan's attitude towards the gypsy law of stealing.
7. Discuss the reason why Don Juan was accepted by the group.
8. Analyze the feeling of guilt of the old lady.
9. Discuss Preciosa's attitude toward the gypsy group.
10. How does Don Juan's acceptance by the gypsy band compare with peer group acceptance?
11. Compare the ceremony of initiation as a new member of the gypsy group with similar contemporary ceremonies.
12. Compare the lifestyle of the gypsy group with the lifestyle of American Indians or migrant workers.

C. Practice Activities
1. Ask students to make an oral summary of one of the chapters of the novel.
2. Have students change the ending of the novel.
3. Have students write a short paragraph on the personality traits of Preciosa, Don Juan, or any other character.
4. Have students analyze the use of the preterit and the imperfect in the story.
5. Give a list of random events that happened during the story and ask your students to write them in the sequence in which they appeared in the novel.

D. Application (Culminating) Activities
1. Have students write a play script based on the story.
2. Have students memorize the script.
3. Have students learn songs, poems and dances to incorporate in the play.
4. Have students dramatize the story during the Day of the Spanish Language celebrated the 23rd of April in memory of Cervantes.

Assessment activities.

1. Videotape the dramatization for self-assessment.
2. Have students complete statements from the story.
3. Have students express in writing or orally their comments on the story.
4. Have students write an essay on "group loyalty".

Pacing. Students should be able to complete the book and all related activities during one advisory.

Additional resources.

Beauties of Modern Spain: Folklore Andaluz
Set of 7 slides in color
Continental Book Co.
11-03 46th Avenue
Long Island City, New York 11101

Oficina Cultural, Embajada de España
4200 Wisconsin Avenue, Suite #520
Washington, DC 20016

Any commercial video club

Suggestions for text adaptation. The teacher will need to explain certain idioms as well as some language structures.

Level: Advanced Beginner
'Para dormir a un negrito' (poem)
Cuadernos de poesía negra, Emilio Ballagas
By Gladys E. Bauder, DCPS

Abstract. This poem shows how an Afro-Cuban mother talks to her little boy while she is putting him to sleep.

Culture content. In this poem are examples of Afro-Cuban Spanish. One can also infer something of the socioeconomic background of this particular family.

Author. Emilio Ballagas was born in Cuba in the province of Camagüey in 1908. He is the author of *Júbilo y fuga* and *Cuadernos de poesía negra*, of which one of the most important poems is 'Para dormir a un negrito'. He died in 1954.

Learning activities.

A. Preliminary Activities (Motivational)
   1. Play the audio tape *Las raíces de los Afro-Cubanos* by Eduardo López.
   2. Locate Cuba and Africa on the map.
   3. Listen to the tape of the poem read by Luis Carbonell.
   4. Read the poem for the students.
   5. Explain the regionalisms:

      a. *caimito*: fruta del tamaño de una naranja. Es original de las Antillas. Contiene pulpa dulce y refrescante.
      b. *macuto*: bolsa muy grande
      c. *güira*: mata con fruto parecido a la calabaza
      d. *bemba*: boca muy grande
      e. *merengue*: dulce hecho con las claras de huevo y azúcar cocido al horno
      f. *sijú y tatajú*: personas malas

B. Core Activities (Reading)
   1. Analyze the changes of mood of the mother during the poem.
   2. Discuss why the mother aspires for her son to be a boxer when he grows up.
   3. Compare the students' mothers' aspirations for them with those of the mother in the poem.
   4. Compare a North American lullaby with the poem.

C. Practice Activities
   1. Have students explain the figurative language of the poem.
   2. Ask students to summarize the poem in their own words.
   3. Have students rewrite the poem in the standard variety of Spanish being studied in class.

D. Application (Culminating) Activities
   1. Have students illustrate one of the ideas of the poem.
   2. Have students dramatize the poem.
   3. Have students memorize and recite the poem.

Assessment activities.

1. Have students respond to question/answer quiz or test items on the content of the poem.
2. Tape an evaluation of each student's recitation of the poem.
3. Have students respond to visual or audio cues on the content of the poem.

Level: Advanced-Advanced Placement
'Balada de los dos abuelos' (poem)
Nicolás Guillén: Obra Poética 1920/1972, Nicolás Guillén
Universidad de Guadalajara, Guadalajara, Jalisco, México, 1974
Tomo I, pp. 123-125
By Barbara P. Bennett, DCPS

Abstract. An adolescent contemplates the duality of his ethnic heritage as he describes each of his two grandfathers.

Culture content. This poem is rich in words depicting Latin American and African culture. Visual images are easily seen as the monologue progresses and as he describes activities in which both of his ancestors engage on a daily basis. Historical references reflecting back to the time of the *conquistadores* and the slave ships are very evident.

Author. Nicolás Guillén was born in Camagüey, Cuba, on July 10, 1902. He was the first of six children born to Nicolás Guillén y Urra and Argelia Batista y Arrieta. Both of his parents were descendants of Africans and Spaniards. His father, who was editor of the local newspaper, *Las Dos Repubúlicas*, was assassinated in 1917. Our poet was only fifteen at that time. Guillén constantly struggled with the fact that his African heritage kept him on the margins of Cuban society.

Objectives.

A. Knowledge
   1. Identify the two grandparents.
   2. Compare the grandfather of African heritage with the grandfather of Spanish heritage.
   3. Explain the conflict which the youth is experiencing in this poem.

B. Inquiry Skills
   1. After sufficient research, compare the African grandfather's daily activities with those of the Spanish grandfather.

2. Assess the esteem which the youth gives to each grandfather and determine whether he ranks one higher than the other (according to the facts presented in the poem).
3. Determine whether or not there is any animosity between the two grandparents, supporting your conclusions using quotes from the poem itself.

C. Affective
1. Demonstrate an awareness of how one's self-image may be affected positively or negatively by one's ethnic background.

Learning activities.

A. Preliminary Activities (Motivational)
1. Have students (on a volunteer basis) discuss individual ethnic backgrounds, tracing their heritage as far back as possible.
2. Discuss with students your own ethnic heritage.
3. Name great leaders with diverse ethnic heritages and discuss them in class.
4. Distribute a map of the Americas, Africa and Spain, and trace the voyages of the slave ships.
5. Distribute a map depicting the racial composition in the Spanish-speaking world, and discuss.
6. Discuss the racial composition of your school and city, and emphasize the positive aspects of cultural diversity.

B. Core Activities (Reading)
1. Discuss the phrases which refer to the African grandfather.
2. Discuss the phrases which refer to the Spanish grandfather.
3. Discuss the phrase: ¡*Qué de barcos*! ¡*Qué de negros*!
4. Discuss the phrase: *Cantan, lloran, suenan.*
5. Compare the statements of the two grandfathers: ¡*Me muero*! ¡*Me canso*!

C. Practice Activities
1. Write a monologue for each grandfather in which each elaborates on the inner turmoil revealed in the poem.
2. Write the poem in narrative form.
3. In preparation for the Advanced Placement Examination, write a 200-word composition on the following topic: "Hypocrisy in American Society".
4. Write a paragraph explaining the following lines:
   Sombras que sólo yo veo,
   me escoltan mis dos abuelos.
   This activity may also lend itself to oral discussion.

D. Application (Culminating) Activities
   1. Have students engage in research and bring in photographs of actual African warriors and Spanish conquistadores and practice giving spontaneous physical descriptions of each without benefit of dictionaries.
   2. Have students write original poems which focus on the positive aspects of cultural diversity in American society using the same meter as used by Nicolás Guillén.
   3. Have students visit local museums and view African and Spanish art and sculpture, and write descriptions in detail of what they see. This is also in keeping with the precise language required for the Advanced Placement Examination.

Assessment activities.

1. Reproduce the poem with omissions which the students will complete using the proper words.
2. Dictate the entire poem, repeating each line only once.
3. Answer questions based on the content of the poem.
4. Compare 'Balada de los dos abuelos' with 'Píntame angelitos negros' by Andrés Eloy Blanco.

Pacing. After listening to a tape of Nicolás Guillén reading his own poem, student will be able to work with the poem—in addition to other work—for a period of one week. The weekend will be used for out-of-class activities.

Suggestions for text adaptation. No text adaptation is needed, since there are no unusual constructions. Some explanation will be needed for a few dialectical and cultural words.

Level: Advanced
El saltamontes verde, Ana María Matute
Editorial Lumen, Barcelona, 1960
By Barbara P. Bennett, DCPS

Abstract. Yungo, a mute orphan boy, sets out in search of his voice, which he discovers was stolen at birth by a talking grasshopper. The grasshopper becomes his lifelong companion and assists the boy in doing good as he moves through the world. Yungo renounces recuperation of his voice because he would have to kill the grasshopper in order to reclaim it.

Culture content. The story is rich in pictorial segments describing the Spanish countryside, occupations, fairs, music, open-air markets, etc., as Yungo moves from place to place in search of his lost voice. All of Matute's themes are present, and this serves as an excellent introduction to her more complex works for an Advanced Placement class.

Author. Ana María Matute was born in Barcelona, Spain, on July 26, 1926. As a child, she loved the theater, the museum, and nature. She had her own puppet theater for which she wrote original stories. Matute was ten years old at the beginning of the Civil War in Spain. The sadness and violence which she personally experienced during the war is reflected in almost all of her works. Her constant themes are the child, solitude, disillusion, flight to escape one's fate, death, and nature.

Objectives.

A. Knowledge
   1. Identify and give concrete examples of the themes developed by Matute throughout the course of the story.
   2. Describe the strategy used by the grasshopper to assist Yungo in recovering his lost voice.
   3. Name, compare, and contrast the other characters who interact with Yungo.
   4. Explain how Yungo manages to communicate without a voice.

B. Inquiry Skills
   1. Discuss the daily routine of the agrarian family where Yungo was raised.
   2. Trace the specific references to nature which the author utilizes in the story.
   3. Discuss the relationship which Yungo had with the other children.
   4. Explain the use of fantasy in this work.

C. Affective
   1. Demonstrate an understanding of the need for compassion.

Learning activities.

A. Preliminary Activities (Motivational)
   1. Show the film *Marianela* to give students a better idea of the agrarian Spanish *ambiente*. The film will also enable the students to relate to another handicapped person and the problems involved.
   2. Discuss the Spanish Civil War, especially as it related to children.
   3. Have the students give personal experiences which they have had with persons who are physically handicapped.
   4. Demonstrate the use of the guitar as it relates to Spanish music.
   5. Supply a photograph of Ana María Matute and discuss her life and motivation for writing this story.
   6. Provide a large photograph or individual mimeographed pictures of a grasshopper and discuss its natural habitat and regular activities.
   7. Keep an actual grasshopper in a terrarium in the class while the story is being discussed.

B. Core Activities (Reading)
   1. Name Yungo's favorite hobbies.
   2. Explain the *Hermoso país*.
   3. Name all of the animals in the story who interact with Yungo.
   4. Discuss the manner in which Yungo rescued the grasshopper from farmer Nicholas' children.
   5. Discuss the manner in which Yungo rescued the little horse.
   6. How is Yungo able to distinguish the sincere, honest persons from the insincere, dishonest ones?
   7. How did Yungo acquire the guitar?
   8. Why does the frog cry?
   9. What role does the puppeteer play in the story?
   10. List the descriptions which Matute gives for each of the persons in this work.

11. Describe Yungo's foster parents.
12. Define the following words as they relate to the story: *granjero*, *canaveral*, *pompas de jabón*.
13. Describe the effects of Yungo's guitar playing on each person who heard his songs.
14. Describe the Fair.
15. Who are Cristobito and Currito?
16. What role does the wand play in the conclusion?
17. Discuss strategies which you would have used to combat the solitude experienced by Yungo.
18. Compare and contrast the positive and negative human values which are clearly delineated in the story, and relate them to your own personal experiences.
19. Compare any one adventure which Yungo had with a similar one which you have personally experienced.
20. Discuss strategies which you might have utilized to enable Yungo to have a happier and more useful life if you had been his parents.
21. What effect did the derogatory names used to refer to Yungo have on you?
22. State your opinion as to the moral of the story.
23. Name the characters in the story who were most like you. Explain.
24. Name the characters in the story who were least like you. Explain.
25. Create a fantasy of your very own reflecting on your hopes, ambitions, worries, or fears.
26. If you were one of the seasons in the story, which one would you be and why?

C. Practice Activities
1. Have students retell the story using a chain activity with each student adding another element to the story.
2. Have students memorize key segments of the story.
3. Summarize the story in one brief paragraph.
4. Select your two favorite characters and give a detailed physical description of each.
5. List all words which expressed positive qualities in the story.
6. List all words which expressed negative qualities in the story.
7. Construct a 5-column categorized list of all vocabulary words which are related in any way to the 5 senses: touch, taste, smell, hearing, sight.
8. List all of the Spanish idioms which you can find in the story.

D. Application (Culminating) Activities

1. Select any one of the following scenes and illustrate:
   a. Yungo joining his real parents;
   b. The farmer's children torturing the grasshopper;
   c. The puppet theater;
   d. Yungo bartering for the guitar.
2. Create an original comic book depicting the basic elements in the story, including narratives and dialogue.
3. Create a puppet show to dramatize the story.
4. Write an original song with music and words which Yungo may have played on his guitar.

Assessment activities.

1. Have students complete sentences in the target language based on the story content, such as:
   a. "Yungo was unhappy because. . . ."
   b. "If I were the grasshopper, I would. . . ." These may use both written and audio cues.
2. Describe the Fair in detail.
3. Summarize the story in a cloze paragraph and have the students fill in the missing words.
4. Give a dictation using a recording of a voice other than that of the teacher.
5. Create an original monologue in which Yungo elaborates on his feelings throughout the story.
6. Create an original monologue in which the grasshopper elaborates on his feelings throughout the story.
7. Write an original composition elaborating on the following themes as found in the story: solitude, the child, physical and fantasy flight from reality, death, and nature.
8. Construct a happier ending for the story.

Pacing. All preparatory reading will be done at home. Advanced Placement classes should complete this story in six days. This story will serve as an excellent introduction to Ana María Matute's work, with follow-up lessons using two of her more complex works—*Los niños tontos* and *Fiesta al Noroeste.*

Suggestions for text adaptation. AP classes should only need assistance with unfamiliar grammatical structures, idioms, and cultural items.

Level: Intermediate-Advanced
Nada, Carmen Laforet
Ediciones Destino, S.A., Barcelona, Spain, 1979, 295 pages
By Dorothy M. Evita, DCPS

Abstract. The story takes place two years after the Spanish Civil War. Spain is suffering from the residue of despair and devastation. Poor, middle and upper classes are trying to survive.

Culture content. The reader examines post-Civil War Spain through the eyes of a teenager whose idealistic views are shattered when she journeys to an environment so full of contradictions.

Author. Carmen Laforet was born September 6, 1921, in Barcelona, Spain. At age two, she and her family moved to Las Palmas, Canarias, where she remained until she was eighteen years old. She went to Barcelona to live with grandparents, and enrolled in the University of Barcelona as a humanities student. Three years later, Carmen moved to Madrid, enrolling as a law student in the University of Madrid. She writes her first novel, *Nada*, from January to September.

The novel is believed to be an autobiographical account of the author's early experiences.

Objectives.

A. Knowledge
   1. Describe the values as seen by Andrea.
   2. Explain Andrea's disillusionment.

B. Inquiry Skills
   1. Compare the postwar conditions in Spain with postwar conditions in another country.
   2. Discuss the use of metaphors.
   3. Contrast generalizations with truth.
   4. Describe the manner in which idealistic values are shattered.

C. Affective
   1. Apply rules of reason in personal decision-making process.
   2. Demonstrate the awareness of universality in human conditions.
   3. Encourage empathy for others.
   4. Understand that it is acceptable and desirable to acknowledge one's own strengths.
   5. Explore how feelings can be communicated nonverbally.

Learning activities.

A. Preliminary Activities (Motivational)
   1. Have students recall a disturbing experience in their own life.
   2. Show a film, slides, pictures of post-Civil War Spain.
   3. Have students listen to a taped discussion on the effects of war.

B. Core Activities (Reading)
   1. Identify the principal characters of the novel.
   2. Discuss the feeling of despair in Andrea's family.
   3. Explain Andrea's disappointment the night of her arrival in Barcelona at her relatives' home.
   4. Discuss the attitude of the family members toward Andrea, and the relationship of the members with one another.
   5. Explain the abandonment of Andrea by her best friend.
   6. What is the turning point in Andrea's life?
   7. Why did she feel the need to visit the *barrio chino*?
   8. What is the love/hate relationship between Juan and his wife Gloria?
   9. Discuss the relationship between Ena and Román.
   10. What is the frustration of each member of the family?
   11. Why does Gloria resist advances made by Román?
   12. Why does Román commit suicide?
   13. Compare the story of Cain and Abel to the relationship between the two brothers, Roman and Juan.
   14. Discuss Andrea's admiration, then later repulsion, for her uncle Román.
   15. How does Andrea deal with the problem of hunger?
   16. Why did the family sell the furniture?
   17. In what way does Gloria threaten Roman?
   18. Why does Gloria visit her sister against her husband's wishes?
   19. Discuss the element of revenge.
   20. What is the role of the grandmother?
   21. Why do the daughters attack their mother?
   22. Explain Andrea's desire to ally herself with Ena's family.

C. Practice Activities
   1. Have students review the story details in question-answer oral and written exercises.
   2. Have students write summaries of major segments of the novel.
   3. Have students write a summary of the entire story.
   4. Have students trade places with Andrea and write what they believe they would have said and done in those sections of the story where Andrea is featured.
   5. Have students write a different ending for the novel.
   6. Have students visit the Spanish Embassy to interview the cultural attaché.
   7. Have students dramatize the novel.
   8. Have students write a script for *Nada*.
   9. Have students illustrate scenes from the novel.

Assessment activities.

1. Give question-answer tests/quizzes on the details of the novel.
2. Have students write descriptions of scenes from the novel.
3. Have students indicate from cues, correct details of the novel.
4. Have students respond orally or in writing to personalized questions on the reading.
   a. What is your opinion of the novel?
   b. Do you identify with the main character of the novel?
   c. What did you think of the grandmother?
   d. Compare an uncle or cousin of yours with Andrea and Román.
   e. How do you deal with disappointment?
   f. Are the characters in the novel basically mean, cruel beings, or are they victims of circumstances?

Pacing. Students should be able to complete the novel and all related activities in six weeks, reading at least two days or using part of two class periods each week, and assigning home study projects.

Suggestions for text adaptation. The teacher will need to anticipate some of the tenses used and explain (not teach) those structures beforehand.

Level: Advanced Beginner-Intermediate-Advanced
Marcelino Pan y Vino, José María Sánchez-Silva
Colección Austral, S.A., Espasa-Calpe, 1984, 151 pages
By Julie A. Henderson, DCPS

Abstract. A five-year-old boy who had been abandoned at birth and discovered by Spanish Franciscan monks, befriends a mysterious man. His love and compassion for the stranger "living" in the monastery attic are the means by which this small boy acquires an understanding of the Christian concepts of God and life after death.

Culture content. The role and importance of religion, the family and religious institutions (specifically the Catholic Church) in Spanish society are expounded upon through the experiences of a five-year-old boy.

Author. José María Sánchez-Silva was born in Madrid in 1911. He is a graduate of El Debate Journalism School, and has been awarded several national and international journalism and literature prizes.

The acclaimed Hans Christian Anderson International Award for Children's Literature was awarded to Sánchez-Silva in 1968 for his ingenious contributions to children's literature, among them *Marcelino Pan y Vino*, a classic which the author was prompted to write after having heard a similar story from his mother when he was a child.

Objectives.

A. Knowledge
   1. Identify the values demonstrated by the Franciscans.
   2. Describe Marcelino's life in the monastery.
   3. Describe the life of a monk as described in *Marcelino Pan y Vino*.
   4. Explain the importance of bread and wine in the Christian religious tradition.
   5. Explain the concept of *miracle* as experienced by Marcelino.
   6. Explain why the monks forbade Marcelino to go into the attic.

B. Inquiry Skills
   1. Compare the life of a boy living with his parents in the town with Marcelino's life in the monastery.
   2. Compare the monks' religion with other religions.
   3. Compare the rules the monks gave to Marcelino with the rules parents set for their children today.
   4. Discuss the importance of rules while growing up.

C. Affective
   1. Demonstrate an awareness of the importance of religion in cultural development.
   2. Demonstrate an awareness of the family's integral role in Spanish society.

Learning activities.

A. Preliminary Activities (Motivational)
   1. Take students to a monastery for a field trip.
   2. Show the film *Marcelino Pan y Vino* in class (available in English).
   3. Have students discuss what a monastery is and discuss its purpose. (Discussion may be stimulated by showing photographs of Spanish monasteries.)
   4. Have students make Spanish bread.
   5. Bring Spanish bread to class for "taste-testing". Have students discuss the differences between Spanish and U.S bread.

B. Core Activities (Reading)
   1. Discuss the origin of the monastery and its community:
      a. Who are the friars/monks?
      b. What is their purpose in life?
      c. What duties does each one have?
   2. Discuss the discovery of the child:
      a. What happens when the baby is discovered?
      b. Why was he baptized with the name "Marcelino"?
      c. How would you react if you found a newborn baby?
      d. Why did the monks keep him?
      e. Why is it important to honor a dying person's request(s)?
   3. Compare Marcelino's life as a boy growing up in a monastery with the life of a little boy growing up with his parents in the town:
      a. Who are Marcelino's friends?
      b. Why is Manuel so important to Marcelino?
      c. What are his toys?
      d. What is Marcelino *not* permitted to do?

e. How does he react to these restrictions?
f. Why does he want to know his family?
g. How do the monks answer his questions about his family?

4. Describe Marcelino's life in the monastery during the winter.
   a. What does he think of the attic, and why?
   b. What does he find in the attic?
   c. How does he react when he sees the life-size crucifix?
   d. Why do you think the crucifix is in the attic?
5. Discuss Marcelino's actions following his second visit to the attic:
   a. How was he able to get the bread out of the kitchen?
   b. What does he do with the bread?
   c. What was 'the man's' reaction to Marcelino's offer?
   d. Why was he happy when he left the attic?
6. Discuss Marcelino's numerous visits to the attic:
   a. What were some of the things Marcelino took to 'the man' in the attic, and why?
   b. What story did 'the man' tell Marcelino?
   c. How did Marcelino get the name "Marcelino Pan y Vino"?
   d. What does 'the man' say about bread and wine? What is its significance in the Christian tradition?
7. Discuss the Franciscan community's reaction to the change in Marcelino.
   a. Why did the monks have a meeting?
   b. What did they decide to do?
   c. What did "Fray Papilla" discover about Marcelino by following him around?
8. Describe Marcelino's last visit with his friend in the attic.
   a. What does 'the man' promise Marcelino?
   b. What does he think Marcelino wants?
   c. What is Marcelino's greatest desire?
   d. What happens to Marcelino?
   e. Who is 'the man' in the attic?
   f. What do you think happened to Marcelino?
9. Discuss your feelings after having read the story:
   a. What is the story's meaning?
   b. Do you think it could possibly happen? Why? Why not?
   c. Why is this story so popular with Spanish children?
   d. What lesson does it teach, if any?

C. Practice Activities
1. Have students review the story details in oral and written question/answer exercises.
2. Have students write summaries of important segments of the story, and/or a summary of the entire story.

D. Application (Culminating) Activities
   1. Have students film their own version of *Marcelino, Pan y Vino* by writing their own script, role-playing it, and videotaping the final product.
   2. Have students write a script for part or all of the story.
   3. Have students choose music (popular or classical) that they feel would make a good score for a movie.
   4. Have students cast *Marcelino, Pan y Vino* by choosing contemporary actors who would best suit the various roles.
   5. Have students illustrate the story on posters.

Assessment activities.

1. Give question/answer tests/quizzes on story details.
2. Have students write details about the story from audio or visual cues.

Pacing. Students should be able to complete the book and all related activities in five to seven class periods, depending upon the activities used and the level of the students. It is recommended that the project be extended over a five- to seven-week period by using only one class period per week to maintain students' motivation and interest.

Suggestions for text adaptation. The teacher should anticipate explaining, not teaching, some verb tenses (i.e., the subjunctive in the case of Advanced Beginners).

An Easy Reader version of this classic is available for Advanced Beginners, with a vocabulary base of 600 words and labeled illustrations. Interested teachers should be able to secure reasonably priced class copies from EMC Publishers.

Part Five:
Supplementary Aids

Antoine Watteau
Black chalk, two shades of red chalk
THE LOUVRE, PARIS, FRANCE

BEST COPY AVAILABLE

French Materials

General References

Articles on childhood.

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Brown, Diane S. The theme of childhood in nineteenth-century French poetry. Dissertation Abstracts International, 1973.

Demouzon, Alain. L'Enfant le voyage et la mort: (notes de lecture) sur Pierre Very. Revue littéraire mensuelle 636 (April 1982). 53-57.

Duffy, Jean H. Language and childhood: *L'Opoponax* by Monique Wittig. Forum for Modern Language Studies 19 (Oct. 1983): 289-300.

Graneroute, Robert. L'Enfance dans les *Essais*. Bulletin de la Société des Amis de Montaigne 15-16 (1983). 23-33.

Hilderbrand, Ann M. Jean de Brunhoff's advice to youth: The Babar books as books of courtesy. Children's Literature: An International Journal 11 (1984). 76-95.

Howard, Richard. Childhood amnesia. Yale French Studies 43 (1969).

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Kanawati, Roda. François Mauriac ou le retour aux sources. Australian Journal of French Studies 19 (Jan.-April 1982). 97-101.

Mesmin, Georges. L'Enfant dans la ville. Revue politique et Parlementaire 73 (May 1971). 71-90.
Treats the child who lives in the city in terms of architecture and space. Shows the importance placed on the child in modern-day France.

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Rasmussen, Ole Wehner. Enquête sur les origines et la spécificité de la littérature pour enfants. Revue romane 18 (1983): 266-284.

Rémy, François. L'Enfant, pilier de l'avenir. Carnets de l'enfance 13 (Jan./Mar. 1971). 78-90.
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Benabou, Marcel. Pourquoi je n'ai écrit aucun de mes livres. Paris: Hachette, 1986.

By means of essays, Marcel completes his autobiography in which he questions his childhood rationale and lust for literary works.

Bittari, Zoubeida. Ô mes soeurs musulmanes, pleurez! Paris: Gallimard, 1964.

This autobiography tells the story of a young Muslim girl who was married off at the age of 12½ and finally escaped and moved to France. It has good descriptions of the marriage rituals of the Muslim people.

Drouet, Henri, ed. Un père de famille sous Henri IV. Lettres domestiques d'Etienne Bernard, 1598-1609. Annales de Bourgogne XXIV (1952).

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The journal kept by the mother of poet Alphonse de Lamartine. The true picture of life of a French family during many of the 19th century events.

Marouzeau, Jules. Une enfance. Paris: Éditions Magnard, 1936.

Simple village life of an aristocratic but poor family in which the children were not shown tenderness, and certain subjects were taboo (love, death, and religious sentiment). At 18 the author would leave for Paris. Rural childhood with a lot of restrictions and where the care of the herd is most important.

Montaigne, Michel de. Essais. Paris, 1965 (First Edition, 1580).

Includes all the *Essais* of Montaigne. Included here are his personal childhood and educational experiences. He also writes his own ideas on a good education.

Pagnol, Marcel. "Le temps des secrets." In: Souvenirs d'enfance. Monaco: Éditions Pastorelly, 1964.
The chapter "Le Temps des Secrets" of this book dealing with Pagnol's childhood, shows that even at the age of 10 or 11, French children understand the difference between the social classes.

Sand, George. Histoire de ma vie. In: Oeuvres autobiographiques I. Bibliothêque de la Pléiade. Paris: Gallimard, 1970.
Autobiography of George Sand, a 19th century novelist, offering a lot of detail on her early childhood and the life of a young girl in an English convent school.

Sartre, Jean-Paul. Orphée noir. Paris: Presses Universitaires de France, 1969.
This essay was once a preface written for Léopold Senghor's *Anthologie de la nouvelle poésie nègre*, published in 1948. It explained to the French why it was necessary for African writers to express themselves. It raised the French interest in African literature.

Books on childhood.

Ariès, Philippe. L'Enfant et la vie familiale sous l'ancien régime. Paris: Seuil, 1973.
A well-researched book on children and family life before the French Revolution. Gives excellent background information on the place of children in society, educational system, methods of upbringing and attitudes towards children during the 16th, 17th and 18th centuries.

Berkvan, Doris Desclais. Enfance et maternité dans la littérature française des XIIème et XIIIème siècles. Paris: Champion, 1981.

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Bossuet, Jacques Benigne. Oeuvres. Paris: Gallimard, 1970.
Bossuet writes of the child throughout his works, underlining a prevalent 17th-century theme: childhood as a state of total stupidity.

Cachet, Fr. Les illustrés pour enfants dans l'entre-deux guerres. Reims. Dissertation, 1976.
This work discusses children's illustrations during the years 1919-1939, showing what French society thought pleasant and instructive for its youth.

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Coe, Richard N. On being very very surprised: Eugene Ionesco and the vision of childhood. The Dream and The Play, ed. Moshe Lazar. Malibu, CA: Undena, 1982.

Combarieu, Micheline de. Le Lancelot comme roman d'apprentissage: Enfance, démesure et chevalerie. Approaches du Lancelot en prose, ed. Jean Dufournet. Paris: Champion, 1984.

Crubellier, Maurice. L'Enfance et la jeunesse dans la société française 1800-1950. Paris: Colon, 1959.
This examination of French childhood and youth covers 150 years (1800-1950)—Napoleonic Era to post-World War II. Provides background about the state of the French child which could be used in conjunction with any literature written during this time span.

Defert, Louis. L'Enfant et l'adolescent dans la société moderne. Paris: 1897.

Dupy, Aimé. Un personnage nouveau du roman français: L'Enfant. Paris: Hachette, 1931.

Enfance, jeunesse, femmes et plans de développement: La conférence de Lomé. Carnets de l'enfance.
A series of papers presented at the Conference of Lomé, Togo, organized by the African Bureau of UNICEF and held in May 1972. It places emphasis on prenatal care, the child and his care in Francophone Africa.

Erny, P. L'Enfant dans la pensée traditionnelle de l'Afrique noire: Bibliographie pédagogique. New York: French and European Publications, Inc., 1985.
The concept of the child in traditional Black African thought is examined. A cultural background for Francophone Black African literature and the treatment of the child is provided.

Erny, P. L'Enfant et son milieu en Afrique noire: Essais sur l'éducation traditionnelle. New York: French and European Publications, Inc., 1985.
An examination is made of the traditional education of the child in Black Africa. This book provides a background for the interpretation of the child in Francophone Black African literature.

Flandrin, J. L. Families in former times: Kinship, household and sexuality. Trans. R. Southern. Cambridge: Cambridge University Press, 1979.
Examines the role of kinship and sexuality in French households and the emerging concept of the family during the 16th, 17th and 18th centuries. The role of the child within the family unit is an important part of this work.

Fuchs, R. G. Abandoned children: Foundling and child welfare in nineteenth century France. Albany: State University of New York Press, 1984.
Provides information on abandoned as well as other children in need of the state's protection in 19th-century France. Gives facts concerning the actual circumstances of the child as victim and would provide background to literature about children of that period.

Gelis, Jacques, Mireille Laget, and Marie-France Morel. Entrer dans la vie. Naissances et enfances dans la France traditionnelle. Paris: Gallimard/Julliard, 1978.

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Delineates the youth of France at the onset of World War II. All aspects are covered, including social attitudes towards the child and adolescent and vice versa.

Hoy, Nancy. The theme of nostalgia for the lost paradise of childhood in Jean-Paul Sartre's fiction. Dissertation Abstracts International, 1972.

Hunt, D. Parents and children in history: The psychology of family life in early modern France. New York: Basic Books, 1970.

The psychology of French family life is examined with an historical perspective. This book provides information on the child in his first social group—the family—in the first half of the 20th century.

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Examines the life of the young girl in France from the 17th century to the 1980s. This comprehensive historical examination of the young girl would be useful as background for any of the literature on female children over a period of three centuries.

Mahend, P. Rites et croyances relatifs à l'enfance chez les Banem de Cameroun. New York: French and European Publications, Inc., 1985.

An examination of traditional beliefs and rites which directly affect the child. Background material which sheds light on the child's role in traditional African cultures is provided.

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Deals with the circumstances in which the state intervenes in family in France. The theme of the child as victim is part of the thesis of this book.

O'Brien, Justin. The novel of adolescence in France. New York: Columbia University Press, 1937.

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A study of the many portraits of children painted by French novelists. It offers reference material on the study of the child in French literature.

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Although the series consists of ten books to complete the series, only Books I-IV concern the child. The themes of childhood prevalent at the beginning of the 20th century are developed through detailing the life of a German musician.

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Sauvy, A. La montée des jeunes. Paris: Colmann-Lévy, 1959.

Examines the upswing in importance of young people in French society (post-World War II). Provides information on changing French attitudes towards young persons (and children) which would aid in the interpretation of post-World War II literature about childhood and youth.

Wheaton, R., and T.K. Hareven, eds. Family and sexuality in French history. Philadelphia: University of Pennsylvania Press, 1980.

This book consists of a collection of articles which examine the French family, marriage, wet-nursing, the sexual lives of young people in medieval and early modern times, as well as other topics. In particular, the theme of adolescence is examined, along with the child in the family and the infant.

Culture

Books.

Anderson, R. D. Education in France, 1848-1870. Oxford: Clarendon Press, 1975.

An examination of education in France between the years 1848 and 1870. The theme of education and the role of the school in the mid-19th century is examined, providing a background for the literature of that period.

Bouchard, M., P. Etienne, and G. Isabelle. Le système scolaire de Québec. 3 vols. Montréal: Guérin.

These three volumes examine the educational system in Francophone Canada. This information would be helpful in interpreting and understanding the Francophone Canadian child in literature.

Carr, P. The French at home in the country and in town. New York: The Dial Press, 1930.

An examination of the social life and customs of France between the two World Wars. The background of this period is provided, which would enhance the interpretation of literature about children of that era.

Cherel, Albert, ed. La famille française. Paris: 1924.

A collection of writings chosen by Cherel because of their topic of the French family. Covers the years 824 to 1924.

Durand, Marin, and Gérard Bertrand. L'Image dans le livre pour enfants. Paris: L'École des Loisirs, 1975.

This book traces the pictures in children's books in France, from a historical perspective. By so doing, it shows the place of the child in French society throughout history.

Edwards, M. Home life in France. London: Methuen, 1914.

This pre-World War I book gives an Englishwoman's vision of French life within the home. This book could be used to enrich the background of literature of the period with domestic detail.

Ellis, D. L. Life in a French family. Long Island City, NY: Continental Book Company, 1985.

In English, with French words for vocabulary. An introductory level description is given of the French family. This book provides easily accessible cultural information about the French child and his role in the family.

Être jeune en France. Civilisation française, Tome II, 3ème Partie. Long Island City, NY: Continental Book Company, 1985.
This book provides information on the educational system, job market, leisure time activities and ideas of French youth. Cultural information is given which aids in the comprehension and interpretation of literature.

Fénelon, François de Salignac de la Mothe. De l'éducation des filles. Paris: 1821.
The author gives advice to the Duchesse de Beauvilliers regarding her daughter's education. The education of the noble class during the end of the 17th century is treated.

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Information about early childhood and childbirth in the 17th and 18th centuries in France. These selections provide historical information which can be used to support the literature of the period explaining the perilous nature of childhood and infancy.

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This book gives an historical account of the beginning of formal education in Senegal. Background information is provided on the child and education in Senegal.

Goncourt, Edmond et Jules. Histoire de la société française pendant la révolution française. Genève: Slatkine Reprints, 1971.
A history of all aspects of French society during the time of the Revolution. Each facet of French life during this time is explained in detail and is extremely well documented.

Harrigan, P. Mobility, elites and education in French society of the Second Empire. Waterloo, Ontario: Wilfred Laurier University, 1980.
Examines the role of education as a means of social mobility during the Second Empire. This book would provide information for literature of the period (Second Empire) and also the role of education and the school in the life of the French child.

Housing in France. Destination France Series. Order No. HP23. Glendale, NY: Continental Book Co., 1985.
Written in English, this reader examines the different types of housing in France—city, country, suburb. It offers excellent background material for students reading any contemporary French novel, since the knowledge of people's living styles helps the reader really picture the situation.

Images d'Haiti. Lincolnwood, IL: National Textbook Co., 1985.
Gives the geography and history of Haiti—the French and Spanish influences, the war for independence, and the rule of François Duvalier. Provides excellent background material for discussions on life in Haiti.

LaBruyère, Jean de. Traité pédagogique. Manuels de civilité. Oeuvres complètes. Paris: Gallimard, 1957.
This treatise exposes the disdain for the "lowly tutor" and ignorance on the part of the "grands seigneurs" of 17th century France. Here one can see the hypocrisy involved in the education of the young aristocracy of the time. The development of schools is discussed.

Lacroix, P. France in the eighteenth century: Its institutions, customs and costumes. New York: Ungar, 1963.
Examines the institutions, customs and costumes of 18th century France. This volume provides visual information on French dress of the 18th century and would be useful in giving a more accurate picture of that period of French literature.

Lacroix, P. Histoire de la vie privée des français depuis le temps le plus reculés à nos jours, comprenant l'histoire des moeurs, usages et coutumes. Paris: Administration de Librairie, 1852.
Examines the mores, customs and costumes up to the mid-19th century. This work provides visual information on French dress up to the mid-19th century and could be used to give a more accurate picture of the period of literature being studied.

Lacroix, P. Recueil curieux de pièces originales rares et inédites, en prose et en vers, sur les costumes et les révolutions de la mode en France. Paris: Administration de Librairie, 1852.
A collection of prose and verse on the subject of French fashion and changes in fashion. Would be a useful supplement to literature of particular eras, giving information on fashion.

LaSalle, Jean-Baptiste de. Les règles de bienséance et de la civilité chrétienne. Rouen. 1819 (First Edition, 1736).
In his works, LaSalle, a founder of elementary schools, discusses his theories of education. He feels that religion is not particularly important to the child.

Lefèvre, Louis-Raymond, and André Martin, eds. Journal de l'Étoile pour le règne de Henri III (1574-1589). Paris: 1948-1960 (First Edition, 1732).
This journal depicts life during the reign of Henri III, dealing particularly with his youth and upbringing.

Male, G. A. Education in France. Washington, D.C. U.S. Government Printing Office, 1963.
An examination of education in France in the early 1960s. This book would be a useful source of information for background on post-World War II literature as well as specifically on the theme of education and the role of the schools.

Mauger, G. Cours de langue et de civilisation françaises. Book III. Lincolnwood, IL: National Textbook Co., 1985.
Concentrates on Paris, the Parisians, their lifestyles, activities, their habits and their customs.

M'Baye, K. Le droit de la famille en Afrique noire et à Madagascar. New York: French and European Publications, Inc., 1985.
An examination of the family in Black Africa and in Madagascar. This book provides a background for the interpretation of the role of the child in relation to the family in Francophone Black Africa and in Madagascar.

Mortimer, Mildred P. Contes africains. New York: Houghton Mifflin Co., 1972.
Short stories blending the African and European traditions. Oral traditions of Africa expressed in the French language.

Picard, R. Teachers and students: Daumier and the university. Boston: Book and Art, 1970.
This collection of drawings by Daumier treats both university and younger students. The theme of education and the role of education is treated satirically, illuminating some of the problems of the system in the mid-19th cCentury.

Poletti, J., and Lillard, L. L'Hexagone, c'est la France. New York: Holt, Rinehart and Winston, 1984.
This book, designed for use by college or advanced high school students, contains a section which examines the French person "from the cradle to the grave." Gives information which is useful as background for contemporary literature on French children and families.

Snyders, G. La pédagogie en France aux XVIIème et XVIIIème sSiècles. Paris: Presses Universitaires de France, 1965.
An examination of teaching during the 17th and 18th cCenturies. This book underlines the importance of the theme of education in French society and literature from an historical perspective.

Sussman, G. D. Selling mother's milk: The wet-nursing business in France, 1715-1914. Urbana, IL: University of Illinois Press, 1982.
Examines the practice of aristocracy and middle class families who sent their infants out to poorer families to be nursed. This book provides an insight into some of the reasons for such high infant mortality rates and the attitude which placed such little importance on infancy and childhood.

Tam'si, Tchicaya U. Légendes africaines. Paris: Seghers, 1967.
A collection of African legends which are used to transmit traditional African values and legends which form the basis of instruction during childhood.

Verdelhan, Dominique, and Sister Marie Celeste. *Sans frontières 3*. Lincolnwood, IL: National Textbook Co., 1985.
Cultural readings on French civilization, daily life and behavior.

Viatte, Auguste. Histoire littéraire de l'Amérique française, des origines à 1950. Paris: P.U.F., 1954.
This thorough work deals with literary history of the Caribbean French countries. It gives a good background to teaching the literature of the area.

Winston, C., and R. Winston. The horizon book of daily life in the Middle Ages. New York: American Heritage Publishing Co., 1975.
Gives a picture of daily life in Europe (including France) in the Middle Ages. Background material is provided to give a fuller understanding of society in the Middle Ages and of the role played by the child within that society.

Zeldin, T. Conflicts in French society: Anticlericalism, education and morals in the nineteenth century. London: Allen and Unwin, 1970.
This collection of essays examines conflicts between church, education and society in 19th Century France. These essays would provide background information for the culture and literature of 19th century France.

Filmstrips

Un conte africain: Le taureau de bouki. 8½ min. color. Chicago, IL: International Film Bureau, Inc.
Animal folk tale which uses personification of animals to convey the moral that the one who plays a trick is often tricked.

Un conte antillais: *Pé Tambou A.* 6½ min. color. Chicago, IL: International Film Bureau, Inc.
The drummer takes revenge on the local priest. The person who gets his revenge must pay, in turn, for his harmless trick.

La famille sénégalaise. 16 min. color. Chicago, IL: International Film Bureau, Inc.
Traditional and modern aspects of three families; also education and public health in Senegal.

Le panorama de l'Afrique noire d'expression française. East Northport, NY: Audio-Lingual Educational Press, Inc.
This set of two filmstrips and two cassettes gives details on the geography, economic development, social and industrial development of French-speaking Africa. It offers excellent background information for the study of French-speaking African culture.

Suivons la famille Dumollet. New York: Gessler Publishing Co., Inc.
This filmstrip presents a French family and its three teenage children. Students learn the daily activities of a modern French family.

La vie du jeune africain Mamadou, en Afrique noire de langue française. East Northport, NY: Audio-Lingual Educational Press, Inc.
This filmstrip with cassette tells the story of a young boy of Senegal, whose brother leaves the village to go to the lycée in Dakar. It gives a good insight into everyday life of French-speaking Black Africa.

Films and Videocassettes

Argent de poche (Small change). A film of François Truffaut. 104 min. color. PG rating. Cambridge, MA: Polyglot Productions.
This film is made up of small vignettes in the lives of contemporary French children in a small town in France. It shows the lifestyles of different types of family situations such as single parent, child abuse, handicapped parent, bourgeois and poor.

Bim. Albert Lamorisse. 1952. Cambridge, MA: Polyglot Productions. Story of a small Tunisian boy whose donkey is taken away to be a rich family's pet. The boy is determined to get his donkey back and does.

Le bons débarras. 1978. French. Cambridge, MA: Polyglot Productions.
The story tells of a young French-Canadian girl's possessive love of her mother. Cultural background on Quebec is provided, as well as a portrait of a contemporary French-Canadian girl in a fictional story.

La boum. 1983. 110 min. color. PG rating. Cambridge, MA: Polyglot Productions.
This contemporary film portrays a 13-year-old French girl whose life changes after her family moves. The girl deals with problems faced by contemporary French teenagers.

La canne à la pêche. Fernand Dansereau. 1959. Cambridge, MA: Polyglot Productions.
A happy day in the life of a little 10-year-old who discovers the country. She listens, looks, marvels, and on the way back gets confidences from her father.

Cybèle ou les dimanches de Ville d'Avray. 1962. French, with English subtitles. Cambridge, MA: Polyglot Productions.
A French veteran of Indo-China befriends a 12-year-old orphan girl. The theme examined in this film is that of a child who is a victim of circumstances and of the kindness that she experiences from a non-traditional source.

L'École buissonière. Jean-Paul LeChinois. 1948. Museum of Modern Art.
Based on a true story of Provence after World War II, the film is about a young teacher revolutionizing education in the village of Salèzes. This ambitious educator takes over a school from a strict, uncompromising old man and brings an entire new method of learning.

L'Enfant du Mont-Salvat. Henry Bonnier. Paris: Livre de Poche, 1980.

The life of a child of divorced parents and the child's need for affection and attention.

La femme enfant (The child woman). Raphaële Billetdoux. 1981. New Yorker.

The gently fetishistic relationship between an 11-year-old girl and a 40-year-old mute in a provincial French village. An atmospheric lyrical tale that walks a thin line between the delicate and the shocking.

La fugue d'Isabelle. Delaigue Schneider. St. Paul, MN: EMC Publishing.

Isabelle runs away from home after her father tells her he is unhappy about her grades. Illustrates the importance of grades to a French youngster.

Gervaise. René Clément. 1956. Janus.

Faithfully recreates Zola's tragic tale of a heroic young mother who struggles to raise her children amidst the squalor and cruelty of the slums.

L'Histoire d'Adèle H. Alain Resnais, Emmanuele Riva, Eiji Okade. 1959. 97 min. Cambridge, MA: Polyglot Productions.

The novel describes Adèle's (the daughter of Victor Hugo) love for a soldier who unfortunately does not demonstrate the same love for her.

Histoire d'Adèle H. François Truffaut. 1975. 97 min. color. PG rating. Cambridge, MA: Polyglot Productions.

This film is the story of Adèle Hugo, daughter of Victor Hugo, who is obsessed by her love for a soldier who doesn't love her. Victor Hugo's love for his children is an important influence on his writings.

Jeux interdits (Forbidden games). René Clément, Brigitte Fossey, Georges Poujouly, Lucien Herbert. French with English subtitles. 102 min. Cambridge, MA: Polyglot Productions.

Won Oscar for the best foreign film of 1952. Depicts childhood days as seen through the games children play in a small village in France.

La maternelle. Jean-Benoit Levy and Marie Epstein. 1933. Museum of Modern Art.

A sensitive portrayal of the plight of children in the urban ghetto. It tells of the experiences of Rose, a maid and teacher at a public school. Many of the children in the film are amateurs. Based on the novel by Léon Frapié.

Nana. Christian Jacque, Martine Carole, Charles Bozer, Dora Doll. 1955. Cambridge, MA: Polyglot Productions.

Thanks to Emile Zola, the film depicts Nana, a young French girl of almost impeccable upbringing, who ends up snaring a well-respected noble.

Njangaan. Mahama Traoré. 1974. New Yorker.

Story of one of the many boys enslaved by marabouts purportedly teaching them the Koran. A distinctly African film that is both a sharply realistic exposé and the evocation of a far-reaching symbol for ingrained colonial structures.

La petite bande. Michel Deville. Cambridge, MA: Polyglot Productions.

Based on a true story, *La petite bande* describes the adventures of seven children who stow away on a boat to France.

La petite bande. 1982. 91 min. Chico, CA: Tamarelle International Films.
Story follows the misadventures of seven schoolchildren who stow away on a ferry boat for France.

Poil de carotte. Julien Duvivier, Robert Lynen, Harry Baur. 1932. 95 min. Cambridge, MA: Polyglot Productions.
Describes the life of a little French boy who was obliged to yield to the maltreatment of his mother and the neglect of his father.

Le retour de Martin Guerre. 1984. French with English subtitles. Cambridge, MA: Polyglot Productions.
Young Martin Guerre is married as a young adolescent to an equally young bride whom he abandons. This film gives an historical perspective to the life of a young French person—early marriage—and the circumstances in which the family lived. (More suitable for older audiences.)

Rue Case-Nègres. 1984. 107 min. color. PG rating. Cambridge, MA: Polyglot Publications.
This film is the story of a grandmother who sacrifices everything so that her child can escape the hard life of most children living in Martinique in the 1930s.

Sonatine. 1984. French. Cambridge, MA: Polyglot Productions.
The story of two adolescents, showing the difficulties they have in finding a place in the adult world. Illustrates the theme of difficulty encountered in the desired transition into adulthood against the reaction of adults who still consider the subjects to be children.

Le vieil homme et l'enfant. 1968. 86 min. Cambridge, MA: Polyglot Publications.
During World War II, an elderly anti-Semite hides a small Jewish boy from the Nazis. The film depicts the effects of the war on children.

Music (record or cassette)

Ah, vous dirais-je, maman (W. A. Mozart). Available at any record store where classical music is sold.

This music consists of variations on the child's song in the title (for piano solo)—known to English-speaking children as "Twinkle, Twinkle, Little Star." This 18th century piece can be used as a basis for teaching the words to the French song and also as historical evidence of the existence of children's songs in that period.

Babar, L'Éléphant (François Poulenc). Available at any record store where classical music is sold.

This music is an entertainment (piano and narrator) for children based on the children's book by the same name. Could be used in conjunction with the reading of the book and to support the theme of play and games found throughout French literature about children.

Le carnaval des animaux (Camille Saint-Saëns). Available at any record store where classical music is sold.

This orchestra suite portrays various animals using the different instruments of the orchestra. A delightful introduction to French music which was written specifically for young and old children.

Carnaval des animaux (Saint-Saëns)/ Ma mère l'oye (Ravel). Cambridge, MA: Polyglot Publications.

Music written for children by two of France's foremost composers—Ravel and Saint-Saëns.

Children's corner suite (Claude Debussy). Available at any record store which sells classical music.

This suite for piano solo is original music written by the composer for children. This music is an example of the theme of imagination which appears throughout the literature of the child.

Comptines et rondes enfantines. Réalisé par Ann-Marie Duverney. Nos. 1 and 2. Trianon Record. Production Pathé Marconi.

Children's songs.

L'Enfant et les sortilèges (Maurice Ravel). Available at any record store that sells classical music.

This story in the form of an opera tells of a naughty child who mistreats animals and how the inanimate objects around him come to life to teach

him a lesson. French setting, language and composer illustrate the theme of the "enfant bien-élevé."

Le garçon qui a grandi trop vite (G. C. Menotti). Cambridge, MA: Polyglot Publications.

An opera about a small boy who is teased by his friends because he is different.

Jeux d'enfants (Georges Bizet). Available at any record store that sells classical music.

This orchestral suite uses the tunes of French children's games. A 19th century look at children's games which could be used in conjunction with the literature of the time.

Ma mère l'oye (Maurice Ravel). Available at any store that sells classical music.

This orchestral suite uses French nursery tunes. Children's games and amusements have been incorporated into an ensemble written specifically by a French composer: important as cultural background and to teach the words of the songs.

Rondes et chansons enfantines. Production Music-Europe.

Children's songs.

60 French girls can't be wrong. Les Djinns Singers. Paramount Records Inc.

This entire group consists of "jeunes filles" (girls) between 13 and 16.

Novels

Balzac, Honoré de. Père Goriot. Paris: Librairie-Nouvelle (Vol. 21): 1856-1872.

This 19th century novel treats the theme of paternity in a story showing the father-daughter relationship. After he has given everything to his daughters, they reject him.

Bazin, Hervé. Vipère au poing. Paris: Grasset, 1948.

A shocking revelation of childhood days by the author who himself is filled with repugnance, revolt and discord.

Benoît, Pierre. Le déjeuner de Sousceyrac. St. Paul, MN: EMC Publishing.

Love and kindness in the heart of a provincial heir. Life in a bourgeois family in the province.

Bernardin de Saint-Pierre, Jacques Henri. Paul et Virginie. Paris: Garnier-Flammarion, 1966.

This short novel illustrates the author's essays regarding nature and happiness through the story of the pure and tender friendship of two adolescents. It is a typical portrayal of the 18th century writer's conviction that true happiness comes through communion with nature.

Boyer, François. Jeux interdits. Paris: Minuit, 1947 (Ed. Folio, 1968).

Describes the games of children in a small French village after the Second World War.

Boylesve, Réné. L'Enfant à la balastrade. Paris: Calmann-Levy, Editeurs, 1932.

The child has free run in the terrace gardens where he learns something about the adult world in a provincial society. He is overprotected in his bourgeois, religious surroundings where he is petted and cherished.

Brincourt, André. Le vert paradis. Paris: La Table Ronde, 1950.

Les jeunes gens avec beaucoup de liberté; the boys are part of a gang, and like doing forbidden acts—they lie; they steal. Myriam, a 14-year-old girl, gets pregnant and kills herself. Youngsters living in a world of hell; they don't know what to do; they play with fire; they don't want to be supervised; they get burned.

Calafert, Louis. Requiem des innocents. Paris: Juilliard, 1952.

The novel, which was published after the Second World War, describes the physical and social environment within which the author and his peers spent their childhood days.

Camus, Albert. La peste. Paris: Gallimard, 1947.

This novel treats, in part, the theme of the death of the innocent child. It shows adults overwhelmed by the agony of a child's death.

Cesbron, Gilbert. Chiens perdus sans collier. Paris: Laffont (J'ai Lu), 1954.
The story of a young boy who spends his life in an orphanage-reform school. It offers a thorough portrait of the life of children without families in modern times.

Cesbron, Gilbert. Notre prison est un royaume. Paris: Laffont, 1948.
In this novel the author focuses attention on the school.

Cesbron, Gilbert. Oeuvres romanesques, vol. II: Les innocents de Paris. Lausanne: Rencontres, 1947.
This novel depicts the life of street children in Paris. It portrays the existence of a gang of young boys who, without too much help from their parents, learn about life in the streets of Paris. It is full of amusing adventures of these children.

Chateaubriand, François-Réné de. Les mémoires d'outre-tombe. Paris: Gallimard, 1976.
Chateaubriand recounts some personal scenes of his childhood. In the part "La vie à Comburg," he shows how, in 19th century French society, the father controlled every movement of his children.

Cocteau, Jean. Les enfants terribles. Paris: Grasset, 1925.
A vivid description of school days with all its childhood indiscretion. The child's perception of the world is embodied within the spatial limitations of a room.

Cocteau, Jean. Les enfants terribles. Easy Reader Series—C Level. St. Paul, MN: EMC Publications.
A surrealistic novel which tells the story of a strange love between a brother and a sister. Although the plot is rather bizarre, it gives us Cocteau's view of youth coping with their neuroses and problems. (1800-word vocabulary)

Colette. Le blé en herbe. Paris: Garnier-Flammarion, 1962.
This poignant novel treats the transition from childhood to adolescence of two French children, a boy and a girl.

Colette, Sidonie Gabrielle. Gigi. In: The Collected Stories of Colette, ed. Robert Phelps. New York: Farrar, Straus, Giroux, 1983.
The story of a young 19th century French girl who is to be educated as a courtesan. The author illustrates with irony the evolution of Gigi from a natural, naive girl into a young woman "of good taste," and shows also the profession as being "honorable" in 19th century society.

Dadié, Bernard. Climbié. Paris: Éditions Robert Laffont, 1956.
An autobiographical work in which the author describes his youthful school days as a native of the Ivory Coast, who studied in Senegal and worked for a long time in France.

Daudet, Alphonse. Le petit chose, histoire d'un enfant. Paris: Fasquelle, 1947.

The story of Daniel Eyssette is in reality the author's own recollections of his youth. It illustrates with humor and irony the conditions of 19th century lower-class French society and the bitter life of the child of this class.

Diderot, Denis. Jacques le fataliste et son maître. Trans. J. Robert Loy. New York: New York University Press, 1959.

A book describing a young man and his tutor on a voyage. Continues the ideas of Rousseau on traveling in nature being an integral part of a young man's education.

Fardin, D. Cours d'histoire de la littérature haïtienne, tome 3, 1889-1915: La génération de la ronde. Deuxième fascicule. Les romanciers. Collection Régénération du Nord-Ouest d'Haïti, 1969.

The story of Mimola d'Antoine Innocent, who is on the verge of hysteria because the gods will avenge themselves if she doesn't continue the voodoo tradition of her grandmother. The child is seen as a victim of her society.

Fénelon, François de Salignac de la Mothe. Télémaque. Paris: Garnier-Flammarion, 1968.

Fénelon was named tutor to the prince in 1689. He wrote *Télémaque*, a pedagogical work adapted to the child's level. The education necessary to make a prince into a king.

Forton, Jean. Le grand mal. Paris: Gallimard, 1959.

About children who have too much freedom and get in trouble. Beginning adolescence and sexuality.

Fournier, Alain. Le grand meaulnes. Easy Reader Series—C Level. St. Paul, MN: EMC Publications.

A new boy comes to a country school and changes the life of the author. This novel depicts the life in a French country school and the interaction of the schoolboys.

Fournier, Alain. Le pays des merveilles. Bainville-Sur-Mer (Manche): L'Amitié.

The author remembers his childhood in a bourgeois family.

France, Anatole. Le livre de mon ami. French Easy Readers. St. Paul, MN: EMC Publishing.

This Easy Reader book contains 500 words, yet tells the story without sacrificing the original style. *Le livre de mon ami* is an autobiographical account of France's experiences from childhood.

France, Anatole. Le petit Pierre. Trans. J. Lewis May. New York: John Lane, 1920.

Anatole France recounts his childhood memories. Turn-of-the-century Parisian society is depicted by the son of a bookseller.

Galembert, Pierre Jean. Le collier africain. Skokie, IL: National Textbook Company, 1978.

A mystery/adventure story based on two characters, Pierre and Bernard. Multicultural facets of Francophone Africa are introduced.

Gide, André. Si le grain ne meurt. Paris: Gallimard, 1955.
The author speaks of his childhood. The child goes through difficult moments in adolescence.

Goncourt, Edmond et Jules. Renée Mouperin. Lyon: Lardanchet, 1923.
The two authors, using a childhood friend as their model, tell the story of a girl of 19th century France. Renée herself represents the spontaneity of youth extinguished at last by the society of "la jeune bourgeoisie."

Guth. Le naïf aux quarante enfants. Easy Reader Series. St. Paul, MN: EMC Publications.
Describes the life of a young man facing his first assignment as a teacher. It offers the reader a valuable insight into French contemporary school life.

Hervé-Bazin, J. La tête contre les murs. Paris: Grasset, 1949.
The story of a son (Gérane) who steals his father's car because of his opposition to his getting a degree in liberal arts. He has an accident which results in severe concussion and amnesia. The father becomes utterly absorbed in the son's life.

Larboud, Valery. Enfantines. Oeuvres. Paris: Gallimard, 1958.
This novel is one of several in which the author illustrates the "journey of life." Using his own reflections of his youth, Larboud portrays here the child of turn-of-the-century France.

Laye, Camara. L'Enfant-noir. Paris: Plon, 1953.
An autobiographical work describing the author's childhood days. Camara Laye is originally from French Guinea.

Mallet-Joris, Françoise. Allegra. Paris: Grasset, 1976.
About a woman who takes a child under her guidance.

Mallet-Joris, Françoise. La maison de papier. Paris: Grasset, 1961.
Born in a family where the wife is a writer and the father spends most of his time painting, Françoise explains the lifestyle "en famille" in a physical environment which leaves much to be desired but which at the same time is socially rich.

Mallot, Hector. Sans-famille. Paris: Flammarion, 1913.
The adventure of an orphan child traveling with an organ grinder and his dog. Development of the child outside the family.

Maran, René. Batouala. Paris: Alban Michel, 1938.
René Maran, born in Martinique of Guyanese parents, grew up in France and in French Equatorial Africa. *Batouala* received the famous award Prix Goncourt in 1921. René remembers his youthful days and the effects of colonialism on him.

Marivaux. La vie de Marianne. Paris: Garnier-Frères, 1967.
The story of a young orphan girl brought to Paris at the age of 15. Marivaux illustrates, through his Marianne, the sharp contrast between her aristocratic background and education and the down-to-earth outlook of the Parisians of the time.

Maspero, François. Le sourire du chat. Paris: Points, 1985.

A life story of a young Parisian, Luc, who was victimized by events of the Second World War and the ensuing German occupation.

Mauriac, François. Le sagouin. ORTC, Bibliothèque de la Pléiade. Paris: Gallimard, 1978.
This novel tells the story of an ugly, sick and retarded boy whose mother hates him. It is set in a background of impoverished nobility and gives us an image of a child in this milieu.

Morovia, Alberto. L'Homme qui regarde. Paris: Garnier-Flammarion, 1986.
A novel in which the author attempts to relive childhood days in the shell of an adult; in which hostility is laced with affection and respect.

Pagnol, Marcel. Le chateau de ma mère. St. Paul, MN: EMC Publishing.
Childhood memories of life in the small village of Aubagne in the early 20th century.

Pagnol, Marcel. La gloire de mon père. In: Oeuvres complètes. Paris: Édition de Provence, 1964.
Autobiographical souvenir of his childhood in a bourgeois family.

Pagnol, Marcel. Le temps des secrets. Souvenirs d'enfance. Monaco: Éditions Pastorelly, 1964.
The author recounts his own childhood. This particular chapter underlines the differences between social classes in 20th century France.

Philippe, Charles-Louis. La mère et l'enfant. Paris: Gallimard, 1900.
The child lives in a world of imagination, but he has his mother's comfort when he fears things. He knows his mother will defend and protect him. Child in a traditional bourgeois family.

Pingault, Pascal. Fioretti du pain de vie. Paris: Hatchette, 1986.
Pingault narrates the story of his childhood amidst friends with equally meager economic resources.

Queffelec, Yann. Les noces barbares. Paris: Gallimard, 1986.
A recent novel that tells the tragic story of a little boy who was the result of a rape of a young French girl by an American soldier after World War II. The mother wants to have nothing to do with him. This book deals with the theme of the child as a victim of war.

Queneau, Raymond. Zazie dans le métro. Paris: Gallimard, 1959.
Zazie, a 10-year-old girl, is a new type of "gavroche," a street urchin who loves Paris and its Métro.

Rabelais, François. Gargantua Pantagruel. Oeuvres complètes. Bibliothèque de la Pléiade. Paris: Gallimard, 1955.
This work contains a rather comical perception of the child. It can provide an insight into how the child was perceived by the author in Middle-Age France.

Renard, Jules. Poil de carotte. Paris: Garnier-Flammarion, 1965.
A novel which depicts the unhappy childhood of a French boy who bears a great similarity to the author.

Renard, Jules. Poil de carotte. French Easy Reader Series—A Level. St. Paul, MN: EMC Publications.

Recounts the unhappy life of a boy mistreated by his mother. The Easy Reader Series permits lower-level students to be exposed to the works of well-known authors. *Poil de carotte* contains 500 words.

Rochefort, Christine. Les petits enfants du siècle. Paris: Grasset, 1961.
A somewhat autobiographical work in which the author describes her youthful days after the First World War in France.

Rochefort, Christine. Les petits enfants du siècle. Easy Reader Series—B Level. St. Paul, MN: EMC Publications.
An urban French girl, Josyanne, recounts her life from age 11 to her marriage. This novel is set in the world of Parisian HLMs (low-cost housing) and the urban working class, their particular problems and way of life. (1100-word vocabulary)

Rolland, Romain. Jean-Christophe. Books I, II, III, IV. Trans. Gilbert Cannon. New York: The Modern Library, 1938.
These first four books of the ten in the series tell of the life of an imaginary, great German musician. From birth through adolescence, the author illustrates the reigning themes of the turn of the century in France.

Roumain, Jacques. Gouverneurs de la Rosée. Paris: Les Editeurs Français Réunis, 1946.
A novel which describes the nature and quality of the education which the author received as a child within an aristocratic milieu in Haiti. The analysis cleverly contrasts this milieu with that of the common peasant.

Rousseau, Jean-Jacques. Émile ou de l'éducation. Paris: Garnier-Flammarion, 1966.
Rousseau reveals his philosophy on how and under what circumstances the ideal child can be nurtured. It is a valuable food for thought.

Sabatier, Robert. Boulevard. Paris: Albin Michel, 1953.
The adventures of a boy who lives in the streets because he can't stand to live with his father.

Sand, George. François le champi. Collection Folio. Paris: Gallimard, 1976.
The story of a little boy abandoned to the "Enfants Trouvés" in the 19th century. It depicts the life and condition of orphaned children at that time.

Sand, George. La mare au diable. Paris: Hachette, 1949.
This is a "roman champêtre" of the 19th century. The life of the child is idealized.

Sand, George. La petite fadette. Paris: Garnier-Flammarion, 1967.
The author left Paris during a civil war and sought refuge in Nahant from where she wrote *La petite fadette*, which she published in bits so as to raise money for her daily needs. In this book she describes the nature of her transition from childhood with all its inconveniences and imbalances.

Schneider, Delaigue. La fugue d'Isabelle. St. Paul, MN: EMC Publishing.
Isabelle runs away from home after her father tells her he is unhappy about her grades. Illustrates the importance of school to a French youngster.

Socé, Ousmane. Karim, roman sénégalais. Paris: Nouvelles Éditions Latines, 1948.
This novel tells the story of a young African who is torn between the "old life" in the country and the "new life" influenced by the West. This story portrays the problems faced by young Africans as the traditional life in Africa is being transformed into a modern society.

Troyat, Henri. La tête sur les épaules. St. Paul, MN: EMC Publishing.
Teenage boy's vicarious suffering. Effect of war on child's life.

Voltaire, François Marie Arouet de. Candide. Angers: Éditions Jacques-Petit, 1947.
This philosophical novel shows all the terrible things that happened to Candide, with his typical French 18th century education, and how Candide must be re-educated by his tutor, Pangloss.

Zobel, Joseph. La Rue Cases-Nègres. Paris: Présence Africaine, 1974.
In this novel Joseph Zobel,describes his childhood days in Martinique in the 1930s.

Paintings*

Alex, Pierre-Michel (1762-1817). Joseph Borda. Metropolitan Museum of Art, New York.

According to the inscription on the painting, this brave boy was assassinated by the rebels at the age of 13 in 1793, during the chaotic epoch that followed the French Revolution, and he died crying "Vive la République!" He is dressed as a hussar, indicating that he was a member of the cavalry, and the band on his hat reads: "Liberté ou la mort."

Balthus. Les trois soeurs (1959-64). Individual Collection.

Three sisters sit in three different ways in a living room. One sister is reading, a second daydreaming, and a third staring at the second. The relaxed postures of the sisters—particularly that of the daydreamer, who has one foot on the sofa and one on the floor—are in sharp contrast to the paintings of rigidly posed people that were done until the beginning of the 20th century.

Blanche, Jacques-Emile. Le peintre Thaulon et sa famille (1895). Musée Municipal de Dieppe.

Mother and painter father stare at one of father's paintings, while the son stares straight ahead. Dressed in what appears to be a fisherman's uniform, the boy is at ease next to his better dressed and more formal appearing parents.

Bonnard, Pierre (1867-1947). Family scene (1893). Metropolitan Museum of Art, New York.

Shows a husband and wife with the child of whom they are clearly proud. The baby is delightfully drawn with an oversized head, and the pose of the doting parents draws attention to him.

Boucher, François (1703-70). Allegory of air. Metropolitan Museum of Art, New York.

A rococo-style painting showing two children who could represent playful children of any period.

Boucher, François. Cupids with baskets of flowers. Metropolitan Museum of Art, New York.

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*A large number of these descriptions are abbreviated museum notes and notes cited in volumes indicated. The rest are descriptions written by Institute participants.

This is a painting showing small children as cupids. It is one of many examples of paintings done by François Boucher that show children as "putti" or cherubs.

Bougoureau. Youth (c. 1875).

Pictured is a coy young woman, clothed in the classical style of the 17th century, leaning against an "ancient Roman" fountain; she is playfully beset by two curly-headed cupids ("the voices of love"). This kind of work was popular in the late 19th century, showing the love of the "classical" portrayal of youth as an ideal.

Boulanger, Louis. Léopoldine Hugo.

This is the portrait of Victor Hugo's eldest daughter, Léopoldine Hugo. Léopoldine drowned accidentally at the age of 19. Victor Hugo expresses his profound grief on the death of his child in his poem "À Villequier".

Caillebotte, Gustave. Le plongeur ou La baignade (1877). Musée Municipal d'Ager.

This impressionist work shows a teenage boy in a blue-striped long swimsuit poised to dive into a river. Representing the child at a river is evidence that by the mid- to late 1800s, French children were indeed being given more freedom than they had ever been given in the past.

Cais, Adolphe-Félix. Peasant woman and child (1846). In: G. Weisberg, The Realist Tradition; French Painting and Drawing 1830-1900. The Cleveland Museum of Art in cooperation with Indiana University Press, 1980.

This painting shows a mother and child sitting beside the road weary from their journey; he has taken off one sabot. The two themes of the well-loved child but also the child as victim (of social conditions, rural poverty) are mixed.

Caron, Antoine. Les funérailles de l'amour. Musée du Louvre, Paris.

This painting is not common for the Middle Ages. The whole center depicts a procession of nude children. This shows the Middle Age idea of lack of modesty in painting of children.

Cézanne, Paul. L'Ouverture de Tannhaüser ou Jeune fille au piano (1867-68). Musée de l'Ermitage, Leningrad.

While her mother knits, a young girl sits and studiously plays the piano. Like so many other children, this young teen, in her posture and her expression, seems to have been forced or at least strongly encouraged to practice the piano.

Chardin, Jean Baptiste Siméon. The admonition (La gouvernante). In: F. M. Godfrey, Child Portraiture from Bellini to Cezanne. London and New York: The Studio Publications, 1956, p. 116.

The child stands upright and gazes down meekly.

Chardin, Jean Baptiste Siméon. Le bénédicité. Musée du Louvre, Paris.

Chardin was an 18th century painter of the lower classes. Shown in this painting are a mother and two daughters. The children are eating alone, not with the mother.

Chardin, Jean Baptiste Siméon. A boy with a top. In: F. M. Godfrey, Child Portraiture from Bellini to Cézanne. London and New York: The Studio Publications, 1956, p. 117.
Wearing a curled wig, the boy is pursuing his game with bated breath. Jean Baptiste Siméon Chardin was considered the master painter of the nursery.

Chardin, Jean Baptiste Siméon. L'Enfant au toton (1738). Musée du Louvre, Paris.
A young boy, perhaps 8-9 years old, stands in front of an adult's desk dressed as a young adult. This painting shows the old custom of treating young people as little adults rather than the children that they were.

Chardin, Jean Baptiste Siméon. The morning toilet. In: F. M. Godfrey, Child Portraiture from Bellini to Cézanne. London and New York: The Studio Publications, 1956, p. 115.
French Bourgeois Sunday. The girl and her mother are going to church, the girl in her bonnet, the mother wearing a black mantilla and a tucked-up skirt.

Chardin, Jean Baptiste Siméon (1669-1779). Soap bubbles. National Gallery of Art, Washington, D.C.
A young boy is leaning out of a window and blowing bubbles. This is a genre picture of everyday life of the middle-class household of Paris.

Corot, Camille (1796-1875). Mother and child. Metropolitan Museum of Art, New York City.
Shows a nursing mother, which resembles images of the Madonna and the Christ Child that appeared in the works of the Old Masters.

Corot, Camille (1796-1875). Portrait of a child. Metropolitan Museum of Art, New York City.
Shows a rather androgynous child dressed in a black smock and sporting a floppy hat with droopy feather.

Corot, Camille. Souvenir de Mortefontaine. Musée du Louvre, Paris.
This landscape shows young girls picking flowers. This type of scene would most often occur in a "roman champêtre".

Courbet, Gustave. Les demoiselles des bords de la Seine (1856). Musée du Petit Palais, Paris.
Two teenage girls lounge along the side of the Seine. Their relaxed and unembarrassed posture indicates (1) they don't believe they're being observed, and (2) a relaxation in social mores has occurred from stricter, more rigid earlier times.

Courbet, Gustave. L'Enterrement à Ornans. Musée du Louvre, Paris.
This is one of the first paintings belonging to the Realism movement. In this death scene, the child is shown not as a participant, but on the fringe of life.

Couture, Thomas. Soap bubbles. Metropolitan Museum of Art, New York City.

This painting shows a young boy daydreaming while he is supposed to be doing his lessons. It shows the child from a romantic point of view.

Coypel, Antoine. Jeune noir tenant une corbeille de fruits et jeune fille caressant un chien (late 1600s-early 1700s). Musée du Louvre, Paris.
While a Black girl holds a basket of fruit, a white girl sits and caresses a dog lying on her lap. The painting shows the division in French society that existed in the late 1600s (and long after) between whites and Blacks.

Daumier, Honoré. Le bain des enfants dans la Seine (1855-57). Fondation Reinhart, Winterthur.
This painting represents parents bathing their children in the Seine. The struggling figures of the young people show their dependence on their parents.

Daumier, Honoré. The laundress. Metropolitan Museum of Art, New York City.
This painting shows a laundress of the 19th century with her small child. It gives a portrait of the life of the French lower class of the time.

Daumier, Honoré. The third class carriage (early 1860s). Metropolitan Museum of Art, New York City.
Shows a poor old woman on a crowded train flanked by a nursing mother and a sleeping boy. Perhaps represents the three ages of man. Shows great changes brought on by industrialization; social consciousness is present.

Daumier, Honoré. The wandering Saltimbiques (1847-80). National Gallery of Art (Chester Dale Collection), Washington, D.C.
This painting shows a family of street entertainers with a child holding a chair. The life of a child of the mid-19th century is presented as a worker in the family business.

Degas, Edgar. Achille Degas in the uniform of a cadet (1857). National Gallery of Art (Chester Dale Collection), Washington, D.C.
This portrait is of Degas' young brother dressed as a naval cadet. Mid-19th century background showing the continued education of the upper-middle classes, which was not possible for poorer children who were already working.

Degas, Edgar. Bains de mer, petite fille peignée par sa bonne (1876-77). Tate Gallery, London.
A young female teenager lounges at the beach while her maid attempts to comb her hair. The very natural posture of the girl shows a lack of worry about appearances that would have been impossible fifty years earlier.

Degas, Edgar (1834-1917). The dance lesson. Metropolitan Museum of Art, New York City.
The girl is probably being instructed by the violinist who accompanies her, yet she is clearly ready to perform, dressed in her tutu with a red bow in her hair. She has a rather sulky facial expression, due perhaps to resentment at the endless routine of practice before she can go on stage.

Degas, Edgar. École de danse (1873). Corcoran Gallery, Washington, D.C.
This impressionist painting depicts young ballerinas practicing at the dancing school. Ballet was and still is an important part of French cultural life.

Degas, Edgar. Enfants et poneys dans un parc (1867). Private Collection.
Three children are riding horses in the park, with a lamb running in the background. The absence of adult supervision indicates a then newfound independence for children, who had previously been watched closely.

Degas, Edgar. La famille Bellelli (c. 1860). Jeu de Paume, Paris.
A family of two young girls (12 and 8), a mother, and a father pose in an unconventional way for Degas, with only the older girl looking at the artist. The girls' dresses, somber black and white outfits, as well as their expressions, almost stoic, remind the viewer of the still strict French upbringing in the mid 1800s.

Degas, Edgar. Little girl practicing at the barre. Metropolitan Museum of Art, New York City.
Shows a girl 6 or 7 years old and her awkward efforts at achieving the second position.

Degas, Edgar. Place de la Concorde (Le Vicomte Napoléon Lepic et ses fils). Former Collection: Gerstenberg, Berlin (since disappeared).
Wearing the same noblewoman outfit and the same expression, the Lepic girls bear a striking resemblance to their father. This is a classic, natural representation of the French nobility.

Delacroix, Eugène (1798-1863). Algerian child (1832). National Gallery of Art, Washington, D.C.
A child is shown wearing a scarf over an outer garment with a pin; has a headdress. She looks healthy, her eyes are thoughtful, she smiles. Wears earrings.

Delacroix, Eugène. Jeune orpheline au cimetière (1824). Musée du Louvre, Paris.
The focus of this painting is on the young orphan's anguished expression, seen against the backdrop of a graveyard. Up until the last few decades the death of one's parents meant almost certain placement in a state-run orphanage.

de LaTour, Georges. Child with candles (18th century). National Art Gallery, Washington, 0.C.
LaTour depicts a child surrounded by candles.

de LaTour, Georges. The newborn child. Museum of Fine Arts, Rennes.
This is a painting of a mother holding a child. The painting shows the French way of swaddling a child during the 17th century.

de LaTour, Georges. Saint Joseph, charpentier.
Georges de laTour, a painter of the 17th century, was noted for his use of a central light casting the edges of his paintings into shadows. Here a typical 17th-century peasant father is teaching his trade to his son. In France the trades of fathers are passed to their sons for generations.

de Lyon, Corneille. Portrait of a young boy. In: F. M. Godfrey, Child Portraiture from Belline to Cézanne. London and New York: The Studio Publications, 1956, p. 74.

Denis, Maurice. Après-midi dans un parc (1900). Private Collection.
Three women watch over a baby in the middle of a park, while a very young nude child holds his mother's hand and watches at a distance. By 1900, children are no longer treated as miniature adults but rather as young people with needs unique to their age.

Drouais, François-Hubert (1727-1775). Group portrait (1756). National Gallery of Art, Washington, D.C.
A small girl waits patiently while her mother fastens an ornament to her heavily powdered hair. The husband watches his wife and child approvingly. It takes place on April 1, a day on which gifts and good wishes were exchanged. The people and the trappings are elegant and gracious.

Duran, Carolus. Portrait d'Hector Brame enfant (1871). Private Collection.
Dressed in beige riding gear, black boots, a black cap, and tan gloves, this 7/8-year-old is a perfect characterization of a young male noble or *haut bourgeois*. The French upper classes maintained more formal dress codes for their children long after the lower classes had abandoned them.

d'Espagnat, Georges. Le chapeau fleuri (1899). Private Collection.
Brightly dressed in a red-orange blouse, a white apron, and a maroon skirt, this young female teenager is placing a hat full of flowers on her head. The girl's serene, contented appearance seems to indicate a childhood that was either easier than 90 years earlier or was, at the least, filled with some typically childlike moments.

Fouquet, Jean. La vierge et l'enfant (Diptyque de Melun, c. 1450). Musée Royal de Beaux-Arts, Anvers.
Jean Fouquet has painted here a very common theme of the Middle Ages, i.e., Virgin with Child. This painting shows the Christ Child completely nude instead of artfully draped as children occur in paintings from the Classical Period.

Fragonard, Jean Honoré. Children at play. (18th century). Musée du Louvre, Paris.
A descriptive painting of children playing in the woods.

Fragonard, Jean Honoré. La leçon de musique. Musée du Louvre (Guiley-Lagache Collection), Paris.
The scene is that of an upper-class girl receiving a music lesson from her music teacher. This type of scene was referred to by writers of the 18th century, i.e., Diderot, Voltaire, Beaumarchais. To better understand texture of painting, viewer can see *La lecture* by Fragonard at the National Gallery of Art, Washington, D.C.

Fragonard, Jean Honoré (1732-1806). The two sisters. Metropolitan Museum of Art, New York City.

This painting shows two little girls of the privileged class in the 18th century (Ancien Régime). At that time, painting functioned as a "delight to the eye". One girl supports the other on a hobbyhorse, with their doll (a clown figure) resting below it.

Frère, Pierre Edouard. Going to school (mid-19th century). The Walters Art Gallery, Baltimore. Also in: G. Weisberg, The Realist Tradition: French Painting and Drawing 1830-1900. The Cleveland Museum of Art in cooperation with Indiana University Press, 1980.

This painting shows a boy going to school with his lunch in a basket in the middle of a snowstorm. The theme of the innocence of childhood is joined to that of the role of school.

Gauguin, Paul. La orana maria.

Gauguin, a French post-impressionist painter, finding civilized life unbearable, went to Tahiti in search of the simple life. Many of his paintings show Tahitian women. This one, in addition to the women, shows the treatment of a Tahitian child.

Gauguin, Paul. La famille Schuffenecker (1899). Galerie du Jeu de Paume, Paris.

While mother and father stare absently into space, one daughter sleeps on the lap of another. The family's clothing and home suggest a lower-middle-class background.

Gauguin, Paul. Mother nativity (1896). Hermitage Art Gallery, Leningrad.

Gauguin depicts a woman seated holding a child.

Gauguin, Paul. Le sculpteur Aubé et son fils (1882). Musée du Petit Palais, Paris.

While the father looks beyond his sculpting work, his son is engrossed in his own discoveries. Both father and son are dressed in suits to do their sculpting, a common occurrence in still formal/traditional France.

Greuze, Jean Baptiste. A boy with lesson book. In: F. M. Godfrey, Child Portraiture from Bellini to Cézanne. London and New York: The Studio Publications, 1956.

The boy stares abstractedly into the void; the lesson holds no enchantment for him. He is daydreaming. The child is not happy that he must study.

Greuze, Jean Baptiste. Le fils ingrat. Musée du Louvre, Paris.

This painting treats the theme of the son leaving home in face of familial objection. Clearly shown is the whole family begging him to remain. The clothing of a middle-class family is shown.

Guiramand. Jeunes filles aux fleurs. Collection David.

Two young girls are in a lush, colorful backyard garden. One can imagine Colette in her mother's (Lido) garden (Maison de Claudine).

Lancret. Repas de noce au village.

This is a typical 18th-century country scene. It does not depict peasant life, but in the style of Boucher shows upper-class people dining al fresco. The scene is full of people, with only two small girls in the foreground.

Largillière, Nicolas de. The family of Louis XIV. Wallace Collection, London.

This is a posed portrait of the royal family. It supports the idea that children during the 17th century were really considered little adults.

LeNain, Louis. Les paysans. Musée du Louvre (Collection BordasGuiley-LaGouche.

This portrays a peasant family—grandmother, mother, father and six children—of 17th-century France. The painter has captured the essence of the poor living conditions and unhealthy ways of life of the poor. The children are dressed in rags and are barefoot (it is obviously winter as there is a roaring fire in the fireplace). All pictured look sad.

Lepage, Jules Bastien. Petit cireur de bottes à Londres (1882). Musée des Arts Décoratifs, Paris.

A young boy, dressed in a brown suit with a red workingman's overcoat, leans on a street post waiting for shoeshine customers. No older than 12, the boy represents a time in French history when young people were expected to work and in many cases behave as adults.

Lépicié, Nicolas Bernard. The little draughtsman. In: F. M. Godfrey, Child Portraiture from Bellini to Cézanne. London and New York: The Studio Publications, 1956, p. 119.

A simple country child with his work across his lap, and a chunk of bread and some grapes nearby.

Lépicié, Nicolas Bernard. Portrait of a boy. In: F. M. Godfrey, Child Portraiture from Bellini to Cézanne. London and New York: The Studio Publications, 1956, p. 118.

The child has a pen, a lesson book, and an elliptic hat. An authentic look at a bourgeois child studying.

Leteux, Armand. Le message (late 1850s). The Baltimore Museum of Art. Also in: G. Weisberg, The Realist Tradition: French Painting and Drawing 1830-1900. The Cleveland Museum of Art in cooperation with Indiana University Press, 1980.

This portrait shows a middle-class girl who has set aside her sewing to read a letter. The themes of education and the well-loved child are present in this portrait.

Manet, Edouard (1832-1883). Boy with a sword (1861). Metropolitan Museum of Art, New York City.

A boy dressed in 17th-century Spanish costume with a sword in his hand stares self-consciously at the viewer, seemingly unaware of the destructive potential of military accessories.

Manet, Edouard. Le fifre (1866). Jeu de Paume, Paris.

One of the first impressionist paintings, Manet's *The fife player* shows a young boy dressed in a red and black uniform and poised to play his fife.

Even in the mid 1800s, young people were still being portrayed as miniature adults.

Manet, Edouard. Le chemin de fer (1873). National Gallery of Art, Washington, D.C.

A young girl watches the trains as her mother looks up from her reading and stares in the opposite direction. Train-watching was another example of the pastimes of the young in the late 1800s/early 1900s.

Manet, Edouard. Gare Saint-Lazare (1873). National Gallery of Art, Washington, D.C.

Painting of a mother and daughter waiting at the train station.

Manet, Edouard. The Monet family in their garden. Metropolitan Museum of Art, New York City.

Portrait of Manet's friend Monet's wife and son, seated under trees in a garden.

Manet, Edouard. The old musician. National Gallery of Art (Chester Dale Collection), Washington, D.C.

This portrait shows an elderly traveling musician with his violin, surrounded by a group of poor people, including two boys from the street and a ragged, barefoot girl holding her baby brother. This painting illustrates the kind of entertainment available to poor people of the mid-19th century as well as their dress.

Maître de Moulins (last quarter of 15th century). Portrait of a young princess. Metropolitan Museum of Art, New York City.

Shows the daughter of Austrian Emperor Maximilian I at the age of 10 or 11 at the time she was betrothed to Charles VIII, King of France, a marriage that was dissolved only a year or so later. The picture shows well her social standing, and her pale, sullen face expresses the loneliness and unhappiness of the life of this royal child.

Matisse, Henri. Paper cut out (1951). National Gallery of Art, Washington, D.C.

The artist produces art that could be done by children.

Monet, Claude. Coin d'appartement. Musée du Jeu de Paume (Collection Guiley-Lagache), Paris.

Here a very luxurious, intimate apartment is pictured; a young boy is standing in the center, his mother seated behind and to the side. The child's dreamy demeanor illustrates a theme of the early 20th century.

Montant. Le kiosk à musique. Private Collection. Guiley-Lagouche.

This portrays a young girl leaning over a railing to hear and watch a band. As in Rolland's Jean-Christophe, this illustrates the link between two enchanted worlds, childhood and music.

Morisot, Berthe. Cache-cache (1873). Collection of John Hay Whitney, New York.

An oil painting, impressionist, of a young mother playing hide-and-seek with her little girl. The painting shows the costumes and the pastimes of the late 19th century.

Morisot, Berthe. La chasse aux papillons (1874). Jeu de Paume, Paris.
A mother and her three children look for butterflies to catch. Butterfly-hunting was obviously a pastime of the French well-to-do, whose children were not needed to work and who could thus afford leisure time.

Morisot, Berthe. Eugène Manet et sa fille Julie dans le Jardin de Bougival (1881). Private Collection, Paris.
Julie stands by her father's side and plays with his palette. The father appears content to let his daughter explore to her heart's fulfillment.

Morisot, Berthe. Femme sur la terrasse au bord de la mer (1874). Private Collection.
While the daughter watches the ships at sea, the mother watches the daughter. The dress of both mother and daughter and the pastime seem to indicate a well-to-do French family.

Morisot, Berthe. Julie au Bois de Boulogne (1885). Private Collection.
Julie is poised at water's edge, toy boat in hand, ready to launch her wooden vessel. Floating boats in the public gardens is still a favorite pastime of young French children.

Nocret, Jean (1615-1672). Ten members of the family of Louis XIV.
Portrays the family members of Louis XIV, including his many children, dressed up as gods and goddesses of Olympus. Shows the way children were depicted as "putti", or cherubs, but already more dressed than earlier pictures of small children.

Pissarro, Camille. La bergère (The shepherdess) (1881). Musée d'Orsay, Jeu de Paume, Paris.
This painting shows a young peasant girl dressed in the peasant garb of the 19th century.

Pissarro, Camille. Jeanne tenant un éventail (1873). Ashmolean Museum, Oxford.
With short-cropped hair, a fan in hand, and a puckish expression on her face, this little girl stares straight ahead. From her clothing and the bare surroundings of her home, it appears that Jeanne is from one of the lower social classes in French society.

Pissarro, Camille. Jeune paysanne au chapeau (Young girl in a hat) (1881). National Gallery of Art, Washington, D.C.
Portrait of a young peasant girl. It shows the robust aspect of the peasant children, their simplicity and simple dress.

Poussin, Nicolas. The abduction of the Sabine women (1636-37). Metropolitan Museum of Art, New York City.
Poussin used a theme from the Roman period as subject of this painting. In the center are stylized children in "putti" style, slightly draped for modesty.

Prudhon, Pierre-Paul. Le naufrage du "Saint-Geran". Collection Bulloz.
This painting by Prudhon shows Virginie standing on the deck of the Saint-Geran as it descends into the water.

Ranson, Paul. Scène pastoral (La chasse de Diane). Private Collection.

This postimpressionist painting shows four childlike goddesses in pursuit of Diane. It is interesting to note that the goddesses resemble girls—perhaps teenagers—rather than women.

Renoir, Auguste. L'Après-midi des enfants à Wargemont (1884). Nationalgalerie, Berlin.

An impressionist painting, this work represents a mother and her two girls, one reading, the other holding a doll on her lap. The presence of dolls, books, and bright clothing suggests that children in France in the late 1800s were beginning to be treated as the young people they were and not just as miniature adults.

Renoir, Auguste. Danseuse (Ballet dancer) (1874). National Gallery of Art (Widener Collection), Washington, D.C.

This impressionist painting portrays a young 13-year-old dancer. Although she is young, she already displays a maturity beyond her years because of the hard life of a young ballet student. The theme of innocence is combined with the reality and necessity of starting work at an early age.

Renoir, Auguste. La famille Henriot (c. 1876). The Barnes Foundation, Merion.

In this painting of two dogs, a father, mother and 13-year-old daughter, only the child faces the front of the work. Her smiling, almost proud expression seems to give her an appearance of ruling over the rest of the family.

Renoir, Auguste. Le déjeuner des canotiers (1881). The Phillips Collection, Washington, D.C.

In a terrace painting of a number of chatting young couples, a young female teenager giving a kiss to her terrier at the table stands out. Such a relaxed atmosphere is a recognition of the importance of the heretofore ignored period of adolescence in French society. (N.B. It wasn't until Rousseau that the term "adolescence" came into being.)

Renoir, Auguste. Girl with a hoop (1870). National Gallery of Art, Washington, D.C.

The Impressionist depicts a young girl with a hula hoop.

Renoir, Auguste. Little girl with a watering can (1860). National Gallery of Art, Washington, D.C.

Impressionist painting of a little girl. As Renoir said, "A picture ought to be a lovely thing, joyous and pretty, yes, pretty."

Renoir, Auguste. Madame Charpentier et ses enfants (1879). Metropolitan Museum of Art, New York City.

This painting shows Mme. Charpentier, a member of the French bourgeoisie, with her two daughters. It depicts the typical "enfants choyes" (well-cared-for children) of the turn of the century. A scene of intimacy and affection, characterizing the charm of domestic life in 19th-century France. Both Mme. Charpentier and her two young daughters seem very relaxed and happy in this painting. One of the daughters is

comfortably seated on the family dog, while her mother and sister smile at her. The boy, dressed in boy's clothing because he is not yet 5 years old, virtually glows with the freshness and innocence of happy childhood. This painting is truly a representation of the acceptance of childhood as a bona fide part of a young person's life.

Renoir, Auguste (1841-1919). Margot Berand (1879). Metropolitan Museum of Art, New York City.

According to the story, Renoir met this little girl on the stairs of her family's chateau in the summer of 1879, as she ran in tears from a difficult lesson with her German tutor, and the artist tried to console her by painting her as a cheerful little girl.

Renoir, Auguste. Le petit déjeuner à Berneval (1898). Lady Marks Collection, London.

This painting portrays father reading in the salon, mother pouring tea in the dining room, and son watching mother. Despite his 4-5-year-old age, the son is dressed like a young attorney, complete with black boots and suit.

Ribot, Théodule. A children's school (1860s). The Montreal Museum of Fine Arts. Also in: G. Weisberg, The Realist Tradition. French Painting and Drawing 1830-1900. The Cleveland Museum of Art in cooperation with Indiana University Press, 1980.

Young girls are shown in an "asile" (hospice) during morning bathing, all sharing one basin on the floor. The theme of child as victim is dominant, with colors ranging from predominantly black to gray and only small touches of white in their clothing.

Rigaud, Hyacinthe (1659-1743). Louis XV as a child. Metropolitan Museum of Art, New York City.

Young child on throne dressed in full regalia. He looks like the adult he was to become, perhaps because he was already the King of France at the age of 5 in 1715, succeeding his great grandfather, Louis XIV. This is a good example of baroque state portraiture.

Robert, Hubert (1733-1808). Artist sketching a young girl (1773). Metropolitan Museum of Art, New York City.

A girl stands patiently at attention while a woman looks over the artist's shoulder, perhaps to reassure the child that everything is going well and that she should stand quietly just a few minutes longer.

Seurat, Georges. Une baignade à Asnières (1883-84). National Gallery, London.

This painting shows men and boys swimming in and lounging by a river. Men and boys are distinguished from one another not by the forms of their bodies (for they are all the same), but by the sizes of their bodies and the types of hats they wear.

Seurat, Georges. Un dimanche après-midi à l'Île de la Grande-Jatte (1884-85). The Art Institute, Chicago.

Families sit or stand next to a small body of water in their Sunday best. What is interesting to note is that there is no difference between the dress of children and that of adults in this painting.

Seurat, Georges. Un dimanche d'été à la Grande-Jatte.
A painting in pointillisme style of French families walking in a park. The central figures are those of a woman and her daughter. This is a typical scene of French life, as the Sunday afternoon walk is frequently mentioned in writing.

Le souvenir de Léopoldine (Pencil Sketch). Musée V. Hugo.
This portrait of Victor Hugo's daughter shows her sitting on a couch. This picture goes along with the poem "Demain dès l'aube" because it is a portrait of Hugo's dead child.

Testelin, Henri (1616-1695). Portrait of ten-year-old Louis XIV.
This painting portrays Louis XIV as a 10-year-old boy, dressed in the splendid clothes and furs of royalty. It shows the style of dress and hair of the period.

Tissot. Hide and seek (Children at play) (1877). National Gallery of Art, Washington, D.C.
Tissot depicts small children playing hide and seek.

van Loo, Charles Amédée Philippe (1719-1795). The magic lantern (1764). National Gallery of Art, Washington, D.C.
Shows three alert children, framed as if in a window. They are two sisters and a brother, children of the artist. The boy reaches through the frame to hold a wooden box with an eyepiece. There is a feeling of peace.

Vigée-Lebrun. The little girl with the mirror (18th century).
The little girl is Mme. Vigée-Lebrun's daughter.

Vigée-Lebrun. Madame Vigée-Lebrun and her daughter (18th century). Musée du Louvre, Paris.
Mother and daughter.

Vincent, François-André (1746-1816). Portrait of a woman and child. Metropolitan Museum of Art, New York City.
Shows affectionate rapport between mother and child. Example of classical style following French Revolution. At this time, mothers were encouraged to develop close ties with their children rather than turn them over to servants.

Vuillard, Edouard. Jardins publics (1894). Musée National d'Art Moderne, Paris.
Divided into three parts, this painting represents mothers and their children on the left, middle-aged women in the middle, and a solitary older woman on the right. It is noteworthy that all three scenes, among others, are common in Paris' public parks.

Watteau, Antoine. Two children; from Fête in a park. Wallace Collection, London. In: F. M. Godfrey, Child Portraiture from Bellini to Cézanne. London and New York: The Studio Publications, 1956, p. 71.
Two bourgeois children enjoying nature in the park with their dog.

Willette, Adolphe. Victor Hugo et la jeune république. Musée Victor Hugo, Paris.

Hugo, cane in hand, helps the young Republic, represented by a small girl, carry a wooden bucket. Willette mocks the new Republic which, to need help from an old Hugo, must indeed be frail.

Photographs and Sculptures

Alain-Fournier, collégien (Photograph). Cliché X, Collection Jean Loize.
This is a photograph of the author of Le grand Meaulnes at the same age as Augustin Meaulnes. The subject looks young, fresh, dreamy—the theme of the book itself.

Au pays d'Alain Fournier (Photograph). "Réalités du Grand Meaulnes" (Club du Meilleur Livre). Collection Jean Loize.
This is a photograph of the Abbey of Loroy. This type of atmosphere was Alain-Fournier's inspiration for "La fête étrange" of Le grand Meaulnes.

Bourdelle, Antoine. Jeune fille cueillant des pommes (1895) (sculpture). Musée Bourdelle, Paris.
This sculpture shows a young female adolescent with a big smile on her face in the process of picking apples. Her slender, yet nonidealized, form shows that by the late 1800s, it was acceptable to represent children in all their childlike characteristics and no longer necessary to make of them young gods and goddesses (or simply young adults).

Cesbron, Gilbert. Les petits des hommes (Book of Photographs). Photos: André Vick; Yvan Dalain; Fulvio Roiter. Lausanne: La Guilde du Livre, 1954.
The different worlds of a child. World of magic, climbing, looking in store windows, but all looking sad, unloved and undernourished. The child is victim of the world. He smiles, laughs and plays, but he is tormented.

Degas, Edgar. Petite danseuse de quatorze ans (1881). Jeu de Paume, Paris.
With a bow in her hair, a short ballet skirt, ballet slippers, and her head haughtily pointed upward, this young 14-year-old dancer appears as a fine example of artistic concentration and arrogance. The exposed legs caused a minor uproar when the sculpture first appeared.

Une planche: Taillanderie, fabrique des étaux (figures 1-5). L'Encyclopédie.
Children are working in a blacksmith shop. This shows children about 10 years old working for a living in 18th-century France.

Rodin, Auguste. Young girl with flowers in her hair (bust). Museum of Modern Art, New York.
A young girl with flowers in her hair is portrayed in plaster. It is the artist's conception of nature, innocence and youth as seen in 19th-century France.

La vierge dorée (statue). Cathedral Amiens.
This represents the Virgin Mary holding the Infant Jesus. As the child was of no importance to the French of the Middle Ages, the only representation of the child was that of Jesus.

Plays

Césaire, Aimé. Une saison au congo. Paris: Éditions du Seuil, 1967.
Born in Martinique and educated in France, Césaire has written a number of works, famous among which is Cahier d'un retour au pays natal. In this play Césaire attempts to analyze the sociocultural adjustments the Congolese child is forced to reckon with at the dawn of the Nationalist movement in the Congo.

Molière, Jean Baptiste Poquelin. L'École des femmes. Oeuvres complètes. Paris: Gallimard, 1971.
A play about a middle-aged man who raises a four-year-old girl from the country to be his wife; he educates her for thirteen years according to his "method": in total ignorance of life. This play is one example of a main 17th century theme: the education of girls. Molière satirizes Arnolphe because he opposes the prevailing educational philosophy that women be ignorant.

Poems

Aubigné, Théodore Agrippa d'. Le jeune homme à la cour. Oeuvres complètes. Genève: Slatkine Reprints, 1967.
The beginning of this poem is a series of personal experiences of the poet himself. He explains the reasons a young man would go to court during the reign of Henri III.

Dadié, Bernard. Frère Blanc. Black Poets in French. Ed. Marie Collins. Charles Scribner's Sons, 1972.
Black brother appeals to white brother for a better day based on their manhood and humanity.

Dadié, Bernard. Sèche tes pleurs. Voix françaises du monde noir. Ed. Keith Warner. New York: Holt, Rinehart Winston, 1971.
The children of Africa will return.

Damas, Léon. Désir d'enfant malade. Anthologie négro-africaine. Ed. Lilyan Kesteloot. Verviers (Belgium): Marabout Université Press, Éditions Gérard & Co., 1967.
Lament for a lost mother (childhood).

Damas, Léon. Il n'est pas de midi qui tienne. Anthologie négro-africaine. Ed. Lilyan Kesteloot. Verviers (Belgium): Marabout Université Press, Éditions Gérard & Co., 1967.
Youth springs eternal from the heart of a 20-year-old.

Damas, Léon. Pigments. Paris: Présence Africaine, 1962.
PIGMENTS contains poems such as "Hoquet", "Solde", "La complainte du nègre," in which the poet reflects on his childhood and on his mother's attempt to make a "model child" out of him.

Diop, Birago. Leurres et lueurs. Paris: Présence Africaine, 1960.
Birago Diop, one of the most prolific Senegalese writers, reveals through poetry certain aspects of his African identity, not only as an adult but also as a child growing within traditional African society.

Fall, Malik. Demain. Anthologie négro-africaine. Ed. Lilyan Kesteloot. Verviers (Belgium): Marabout Université Press, Éditions Gérard & Co., 1967.
A father speaks to his son of a better day to come.

Fall, Malik. Écolier. Paris: Présence Africaine, 1964.
This poem describes the ambiguous situation of the African schoolboy going to a white man's (colonizer) school.

Hugo, Victor. Demain, dès l'aube. Oeuvres complètes. Paris: Le Club Français du Livre, 1970.

Hugo, still grief-stricken, writes this poem four years after his daughter's drowning death. Leopoldine's presence is felt by her father as he mourns over her grave.

Hugo, Victor. L'Enfance. Poésies choisies. New York: Brentano's.

The poet remembers the tenderness of his mother during his childhood.

Hugo, Victor. Oeuvres poétiques complètes. Paris: Jean-Jacques Pauvert, 1951.

A collection of poems in which Hugo's perception and portrayal of the child are suggestive of his total philosophy on childhood poems in "Les contemplations" in particular).

Malherbe, François de. Sur la mort de son fils. Oeuvres poétiques. Texte lu et présenté par René Fromilhague et Raymond Lebègue. Paris: Les Belles Lettres, 1968.

This poem tells us the grief experienced by a father upon the death of his son. This gives an insight into the parent/child relationship during the 17th century.

Philombe, René. Sur la tombe de mon père. Anthologie négro-africaine. Ed. Lilyan Kesteloot. Verviers (Belgique): Marabout Université Press, Éditions Gérard & Co., 1967.

The speaker vows on the grave of his father to rebuild (renew) the African soul.

Senghor, Léopold. Enfance. Anthologie négro-africaine. Ed. Lilyan Kesteloot. Verviers (Belgique): Marabout Université Press, Éditions Gérard & Co., 1967.

The poet remembers life in his paternal village.

Senghor, Léopold. Je m'imagine ou Rêve de jeune fille. Poèmes. Paris: Éditions du Seuil, 1984.

A young girl's dream of what it would be like if the lover were present.

Senghor, Léopold S. Poèmes. Paris: Éditions du Seuil, 1964.

A collection of poems written by Léopold Senghor, former President of the Republic of Senegal. These poems reflect, among other things, Senghor's perception of his inner self and of significant others from childhood to adulthood within the Senegalese and French sociocultural contexts.

Tchicaya U'Tamsi. Berçeuse. Anthologie négro-africaine. Ed. Lilyan Kesteloot. Verviers (Belgique): Marabout Université Press, Éditions Gérard & Co., 1967.

A mother lulls her baby to sleep.

Tchicaya U'Tamsi. Mère. Anthologie négro-africaine. Ed. Lilyan Kesteloot. Verviers (Belgique): Marabout Université Press, Éditions Gérard & Co., 1967.

A youth laments the loss of his mother and turns toward her twin sister (womankind) in search of identity and love.

Tirolien, Guy. Prière d'un enfant noir. Voix françaises du monde noir. Ed. Keith Warner. New York: Holt, Rinehart Winston, 1971.
A child's desire to maintain his own culture as opposed to going to the colonial school.

Tirolien, Guy. Balles d'or. Paris: Présence Africaine, 1961.
Balles d'or is a collection of poems in which the poet reveals himself through a little Negro boy who makes known his wishes.

Short Stories

Anonymous. Aucassin et Nicolette: Chantefable. Trans. André Lang. Portland, ME: T. B. Mosher, 1909.

This "conte idyllique" is the story of the at first frustrated love between two young French adolescents. It is one of the few documents dealing with the adolescent in France during the Middle Ages.

Belinga, Eno. La jeune fille et l'Emômôtô. Anthologie négro-africaine, ed. Lilyan Kesteloot. Verviers, Belgium: Marabout Université Press, Éditions Gérard & Co., 1967.

Two young sisters are bathing in a river near their village. Heeding the warning of their mother, they do not tarry for fear of being attacked by the emômôtô, a mythological beast. However, one sister leaves her pearl belt and must return for it. . . .

Berland, Jean Pierre. 15 ans pour réussir. Paris: Hachette.

From school passing from one class to the other, the violence of racism, drugs, and sex are all included in the novel.

Brandenberg, Franz. La visite de tante Catherine. Paris: Flammarion.

An aunt promises a kitten to each of her six nieces and nephews.

Dadié, Bernard. Le pagne noir. Légendes africaines. Paris: Seghers, 1955.

A young orphan, Aiwa, deprived of maternal affection, spends her childhood days under a callous stepmother.

Diop, Birago. Les contes d'Amadou Koumba. Paris: Présence Africaine, 1965.

These "contes" reveal traditional African values which are transmitted orally throughout childhood. They constitute an invaluable agent in the process of socialization within traditional African society.

Fronsacq, Anne. Notre journée. Paris: Flammarion, 1986.

A day in the life of twins.

Fronsacq, Anne, and Bourre, Martine. Notre bébé. Paris: Flammarion, 1986.

Mother and father return home with a brand-new baby.

Hugo, Victor. Cosette. New York: Gessler Publishing Co., Inc.

This simple edition, with a vocabulary of 800 words, tells an episode from Victor Hugo's classic. Cosette is a small girl neglected by her mother as her mother tries to eke out a living as a single parent in 19th century Paris.

Labaky, Mansour. L'Enfant du Liban. Les chemins de nulle part. Paris: Hachette, 1986.

A young Lebanese boy is suddenly deprived of maternal affection, which is replaced with violence and bitterness.

Lafon, André. L'Élève Gilles. Librairie Académique. Paris: Perrin et Cie., 1918.

Young boy whose vision is limited to his world; he doesn't peer into the future. He is surrounded by friends and he has a carefully guarded childhood. Happy, uneventful, rustic childhood.

Lamorisse, Albert. Le voyage en ballon. Long Island City, NY: Continental Book Company.

A story in pictures and words (French—2,500 words) which portrays a trip in a balloon over Paris and the French countryside. A literary example is given of the French child's sense of imagination and of adventure.

Mauriac, François. Grand-Lebrun. French Stories/Contes Français, ed., with translations by Wallace Fowler. Bantam Dual Language Book. Bantam Books, 1964.

A youth's life at the lycée Grand-LeBrun, which is used as a backdrop for the expression of his poetic nature.

Miller, Alice. L'Enfant sous terreur. Rugis: Aubier Montaigne.

Addresses violence and humiliations inflicted on infants. Subject is in keeping with the child maltreated through the centuries.

Niane, Djibril Tamsir. L'Enfance. Anthologie négro-africaine, ed. Lilyan Kesteloot. Verviers, Belgique: Marabout Université Press, Éditions Gérard & Co., 1967.

The Griot Mamadou Kouyaté recounts the ancient history of kings in Guinea. In *L'Enfance*, he speaks of the pathetic child Djata, son of King Naré Maghan.

Nzouakeu, Jacques Mariel. Albertine. Anthologie négro-africaine, ed. Lilyan Kesteloot. Verviers, Belgique: Marabout Université Press, Éditions Gérard & Co., 1967.

A charming young girl's tragic disappearance after she dares to enter the grove of the gods in order to pick forbidden flowers.

Oyono, Ferdinand. Mère et fils. Anthologie négro-africaine, ed. Lilyan Kesteloot. Verviers, Belgique: Marabout Université Press, Éditions Gérard & Co., 1967.

The writer looks back at the pristine time spent between mother and child (son).

Prévert, Jacques. En sortant de l'école. Histoires. Paris: Gallimard, 1963.

Story deals with a child's imagination as he leaves school.

Prévert, Jacques. Souvenirs de famille. Paroles. Paris: Gallimard, 1949.

A child recounts his growing up, his understanding of religion, and various incidents in his home town. This story is important in that it shows how children formulate ideas concerning religion and family.

Quintana, Anton. Le roi des Babouins. Paris: Flammarion, 1986.

A young African, born of parents of two different ethnic groups, searches for identity.

Robert, Gil. Gérard Barbeau, une vie inacheveé. Montreal: Éditions Guérin.

A young boy gifted with musical talent abandons his career for a career in theology. Shows that, although one may have talent, there still remain many obstacles to surmount.

Seid, Ibrahim. Nidjema l'orpheline. Anthologie négro-africaine, ed. Lilyan Kesteloot. Verviers, Belgique: Marabout Université Press, Éditions Gérard & Co., 1967.

An adopted orphan girl goes into the bush in order to end a life of drudgery and abuse. After encountering monsters, spirits and death, she returns a stronger and wiser person.

Sempé, Goscinny. Le petit Nicolas et les copains. Folio Junior. France: Éditions Denoel, 1963.

Daily account of Nicolas and his classmates. Account of activities of French youngsters, especially at school.

Sempé, Goscinny. Les aventures du petit Nicolas. Riverside, NJ: Scribner Educational Publishers.

Little Nicolas recounts his own adventures and misadventures with his parents, at home and away from home. Story told in first person, using day-to-day language.

Soce, Ousmane. Penda. Anthologie négro-africaine, ed. Lilyan Kesteloot. Verviers, Belgique: Marabout Université Press, Éditions Gérard & Co., 1967.

Penda, a young girl as beautiful as the stars, wants a husband without any flaws.

Warner, Keith. Voix françaises du monde noir, anthologie d'auteurs noirs francophones. Lanham, MD: University Press of America, 1971.

A selection of literary works by 20th century Black Francophone writers. These works reveal, inter alia, childhood sentiments within given sociocultural contexts.

Zobel, Joseph. Le soleil partagé. Paris: Présence Africaine.

Enfant goes to France to study after having spent all of his life in a French colony; experiences racism, then makes many friends.

Slides

L'Education. New York: Gessler Publishing Co., Inc.
These slides review the development of French education. The child is seen starting his education as early as three.

L'Enseignement secondaire. Part 1—au lycée. 3 slides/cassette. Allentown, PA: Wible Language Institute, Inc.
Students visit a boys' and a girls' lycée in Bordeaux. Students will comprehend better the separation of sexes at many French schools.

L'Enseignement secondaire. Part 2—au lycée technique. 3 slides/ cassette. Allentown, PA: Wible Language Institute, Inc.
Students visit various classes and laboratories. These slides show students the alternate educational possibilities, other than a lycee.

La famille française. Workbook/illustrated sheets/cassette. New York: Gessler Publishing Co., Inc.
The visual sheets stimulate conversation about the Dumont family. The student can study family relationships.

La jeunesse. Allentown, PA: Wible Language Institute, Inc.
A set of 37 slides or filmstrips with a cassette and a French and English text. It includes the description of a 17-year-old French girl, her day, and her leisure activities. It also includes a glimpse of youth activities outside of school.

Un jour comme les autres. Allentown, PA: Wible Language Institute, Inc.
A set of 32 slides/filmstrip, cassette and French-English text.
It describes and portrays family life of the workers, a middle class family and a rural family.

Les loisirs des jeunes. Part II. 37 slides/cassette. Allentown, PA: Wible Language Institute, Inc.
These slides illustrate youth activities. They show how French teenagers also spend their vacations.

Madame de Sévigné. Allentown, PA: Wible Language Institute, Inc.
A set of 37 slides with a French text. It can also be bought as a set of slides with two tapes and texts. This audiovisual package is an excellent tool for giving information on Mme. de Sévigné by showing her background and the world in which she lived and wrote.

La maison et la famille. Slides/tape. New York: Gessler Publishing Co., Inc.
These slides show the difference between rural and urban French families. The effect of the French family unit upon the child is important.

Victor Hugo. Set of 48 slides and tapes. New York: Gessler Publishing Co., Inc.

This set portrays the life and work of Victor Hugo. It can be used for preliminary activities in the study of the work of this great writer.

Victor Hugo. Allentown, PA: Wible Language Institute, Inc.

This is a set of 36 slides with French text. It can also be bought as a set of slides with two cassette tapes and text. This audiovisual package gives a biographical background for teaching the work of Victor Hugo. It shows the places where Hugo wrote, his contemporaries and the cultural background that inspired him.

Vivre sa jeunesse à Paris. 12 slides (color), 1 cassette (French). New York: Gessler Publishing Co., Inc.

These slides and cassette provide a picture of French youth today: who they are and what they like to do. This group of audiovisual aids could be used as background cultural material for any novels dealing with contemporary Parisian (or urban French) youth.

Spanish Materials

General References

Books on childhood.

Arellano, Olga. El cuento y su influencia objetiva y subjetiva en el niño. Nueva Revista del Pacífico 13-14 (1979). 15.
An objective view of the child.

Breiner-Sanders, Karen Elizabeth. The child and the adolescent as protagonist in the post-civil war Spanish narrative. Ann Arbor, MI: Dissertation Abstracts International, 1981.
The effect the war had on the children in Spain.

Castro, Fidel. Comentarios de infancia y juventud. In: Los dispositivos en la flor. Cuba: Literatura desde la Revolución. Selected by Edmundo Desnoes. Hanover, NH: Ediciones del Norte, 1981.
Impressions of his youth by Fidel Castro.

Castro de Lee, Cecelia. El niño en la poesia negroide hispanoamericana. Bogotá, Colombia: 1979.
Treatment of the black child in Hispanic poetry.

Cooper, Paulette. Growing up Puerto Rican. Foreword by José Torres. New York: A Mentor Book, 1971.
This book is a series of tape-recorded stories of young Puerto Ricans torn between two cultures.

DiAntonio, Robert. The confluence of childhood fantasy and mythic primitivism: Two early poems by Garcia Lorca. Romance Notes 25 (1): 11-15.

Domínguez, Fredrica. The current state of children's literature in Argentina. Annual of the Modern Language Association Seminar on Children's Literature 7 (1978): 169-180.
Children's literature magazine; an international journal.

Elizagaray, Alga Marina. A survey of literature for children and adolescents in socialist Cuba. International Journal of Children's Literature Research 5 (1978): 25-30.

Enciso, Pilar. El niño y el teatro. Madrid: República de las Letras, 1983.
The role children had in the theater in Madrid, Spain.

Foxley, Alejandro, and Dagmar Raczynski. Grupos vulnerables en situaciones recesivas: El caso de los niños y jóvenes en Chile. Colección Estudiantil CIEPLAN 13 (June 1984): 107-139.
A study prepared for UNICEF re the vulnerable position of children (welfare and/or abandoned) in Chile. First prepared in English and

published in World Development, vol. 12, no. 3, March 1984. Provides cultural information on development of underprivileged, often abandoned Chilean children.

Gruber, Vivian. A search for identity: The adolescent in the Spanish American novel. Festschrift article in AW 80-2-000076 (1980):281-87.
This article discusses the treatment of youth in Spanish-American novels.

Gutiérrez, Hugo Cerda. Problemático del niño colombiano. Bogotá, Colombia: Departamento de Publicaciones, Centro de Enseñanza Desescolorizados, 1984.
Comprehensive overview of the social, economic, educational, psychological and physical problems of Colombian youth—both urban and rural.

Hispanic report on families and youth. From COSSMHO's National Hispanic Conference on Families and National Hispanic Symposium on Juvenile Justice and Delinquency Prevention, held in Houston, Texas, October 12-15, 1978. Washington, D.C: COSSMHO, 1980. 128 pp.
A report about a conference convened around joint themes of families and youth.

Hispanic Research Center. The Puerto Rican child in New York City: Stress and mental health. New York: Hispanic Research Center, Monograph No. 4, 1980.
This report gives data on mental health of Puerto Rican children in the New York City area.

Hurlimann, Bentina. Tres siglos de literatura infantil europea. Barcelona. Editorial Juventud S.A.
An in-depth study on all children in literature. This study is done principally on children only. Can be obtained in castellano, catalan, gallego, and vasco.

Iniesta, Alfonso. Los gitanos, vistos por los niños alicantinos. Cuadernos de Realidades Sociales 20-21 (Jan. 1982). 285-94.
The position of the Spanish gypsy and his culture as viewed by children from Alicante. One may derive an understanding of the Spanish gypsy culture via the examination of children's feelings toward them.

Kennedy, James. Relatos latinoamericanos. La herencia africana. Reader. Lincolnwood, IL: National Textbook Company, 1987.
Cultural reader—intermediate level. Gives students a view of the diversity of influences which people of African descent have had on Latin American countries.

Klein, Dennis A. Children in the theatre of Federico Garcia Lorca. Brockport, NY: Garcia Lorca Review, 1979.
Resource for teachers of Spanish. English and Spanish.

Landy, David. Tropical children: Cultural transmission and learning in a rural Puerto Rican village. New York: Harper Torchbooks, 1965.
This book is an ethnographic account of Puerto Rican village life.

Maier, Henry W. Aníbal C. Leal. Librería de Porrua Hnos y Cia S.A.

The in-depth study and development of the child as seen through Erikson, Piaget, and Sears. Three theories on children's development.

Mantovani, Fryda Schultz. El mundo poético infantil. New York: Spanish Book Corporation of America.

Ojeda, José Promis. Infancia y adolescencia de Gabriela Mistral (1889-1910). Años de formación y aprendizaje. Revista Signos. Estudios de Lengua y Literatura. Valparaiso, Chile, 1971.

Pena Muñoz, Manuel. Historia de la literatura infantil chilena.
The story of infants in Chile.

Puerto Rican children in mainland schools: A source book for teachers. Metuchen, NJ: Scarecrow Press, 1968.
This is a collection of readings regarding culture, family and experiences in the U.S.

Quain, Estelle. Children and their games.
Fiction and reality in the works of José Donoso.

The real circle of iron. Latin American Literary Review, 1976. 77-86.
Children in Argentine novels.

Sandoval, Rodrigo Porra. Ausencia de futuro: La juventud colombiana. CEPAL. United Nations Economic Commission for Latin America in Colombian Culture Sect., 1985.
Examines the socioeconomic situation of the 15- to 24-year-old age group, including family life, education, employment, political activities, migration and health.

Schwartz, Kessel. The novels of Juan Goytisolo. Hispania XLVII (May 1964). 302-308.
A critique of the novels of Goytisolo that deal with the child.

Sicroff, A. A. Notas equívocas en dos dramatizaciones de Lope del problema judaico. El niño inocente de la guardia y la hermosa Ester. Internas de Hispanistas.
The pressure the child encounters in the war.

Tatum, Charles. The child's point of view in Donoso's fiction. Journal of Spanish Studies (1973). 187-196.

Vidal, Roberto Rosario. Antología nacional de literatura infantil. Lima, Peru: Instituto Nacional de Bienestar Familiar, 1984.
This is an anthology of Peruvian literature dealing with youth.

Zatlin, Phyllis Boring. Children's theater in contemporary Spain. Estreno: Cuadernos del Teatro Español Contemporaneo. Cincinnati, OH: 1983.
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An article enumerating the role of the Spanish child in culture and society as reflected in contemporary literature.

Filmstrips

A Chicano Christmas story. Book and Filmstrip. New York: French and Spanish Book Corporation.
This captivating tale of hope and brotherhood is appropriate to the teaching of the social sciences, oral and written expression, and character formation.

Children of the barrio. New York: French and Spanish Book Corporation.
This series clearly and lovingly illustrates the positive values of work, family, and creative play within the Chicano community.

Culture of a Mexican-American. New York: Gessler Publishing Co.
An unusually interesting presentation of a Mexican-American family.

Un día en la vida de una estudiante sudamericana. East Northport, NY: Audio Lingual Educational Press.
This script was written by a 16-year-old student. She reports on her daily activities and aspirations. A complete text is included.

Dimensiones de España: La juventud española. Filmstrip and tape. Allentown, PA: Wible Language Institute, Inc.
Discusses contemporary Spanish youth.

Dimensiones de España: La vida familiar. Filmstrip and tape. Allentown, PA: Wible Language Institute, Inc.
Shows family life in Spain.

Estamos de fiesta. 4 Filmstrips and Cassettes. Allentown, PA: Wible Language Institute, Inc.
An introduction to life within the Hispanic community, including el Barrio, las Fiestas patronales, Salsa, y las Bellas artes.

Los jóvenes de America Latina hablan de si mismos. 2 Filmstrips and Cassettes. East Northport, NY: Audio Lingual Educational Press.
Recorded alternately in Spanish and English, these filmstrips present a picture of the life of the nonaffluent Latin American.

Ladu, Tora T. La enseñanza en hispanoamérica. Allentown, PA: Wible Language Institute, Inc.
Presents an overall view of schools from rural to big city. A Spanish-English text is included with the filmstrip.

Ladu, Tora T. Una familia chilena. Filmstrip and Cassette. Allentown, PA: Wible Language Institute, Inc.
Offers a glimpse of family life in Chile.

Latin teenagers. Allentown, PA: Wible Language Institute, Inc.
A series of four filmstrips and tapes which present a variety of teenage activities in a big city and a provincial town in Mexico: (1) La juventud de la ciudad; (2) Las escuelas secundarias; (3) La juventud de la provincia; (4) La feria potosía y un paseo en Acapulco.

Mario, el hijo de un campesino. Los Angeles, CA: Audio-Visual Catalog of Productions.
The daily life and culture of a rural Mexican family.

Ana María Matute. Maestros Modernos del Español Series. Princeton, NJ: Films for the Humanities.
Audiovisual production devoted to the person and work of this major modern Spanish writer. The filmstrip covers in detail the major novels and Los niños tontos.

México de mi juventud y del futuro. 2 Filmstrips and Cassettes. East Northport, NY: Audio Lingual Educational Press.
A Mexican who split her youth between Mexico and Spain returns to Mexico and contrasts her youth to Mexican youth today. A text is included with the cassettes.

Monsanto, Carlos. La cultura de los norteamericanos de origen mexicano. Filmstrip/Cassette. Allentown, PA: Wible Language Institute, Inc.
Discusses culture of Mexican-Americans.

La pequeña vendedora de fósforos. New York: Gessler Publishing Co., Inc.
Story of the little match girl.

Picaresque characters series. New York: The French and Spanish Book Corporation.
The strong themes of adventure, love, conflict, hope and reconciliation prime the young imagination for purposeful activity in language and culture. The literary genius of Cervantes and Dickens enhances the social interaction of the Hispanic pícaro as seen in today's society.

Platero y yo. Filmstrip (Cassette and Book also available). New York: Gessler Publishing Co., Inc.
The enchanted tale of a poet and a donkey and their travels in Spain.

El principito. Set of 2 Filmstrips. New York: Gessler Publishing Co., Inc.
The story of a young boy's travels from planet to planet, in which he learns many universal values.

Rostros de México. Allentown, PA: Wible Language Institute, Inc.
The greatest cultural treasures of Mexico are its people. A study of the old and the new reveals the preservation of their heritage.

Spanish history of the 20th century. 2 Filmstrips and Cassettes. East Northport, NY: Audio Lingual Educational Press.
These filmstrips provide background material in order to better understand the 20th century literature which focuses on children and youth.

Spanish literary masterpieces 40. Museo del Prado. New York: Regents Publishing Co., Inc., 1983.
Filmstrip and cassette introduction to El Prado Museum in Madrid.

Tomás va a su clase bilingüe. Los Angeles, CA: Audio-Visual Catalog of Productions.
Tomas relates his new learning experiences in a bilingual school.

La vida de Enrique en el barrio. Los Angeles, CA: Audio-Visual Catalog of Productions.
The barrio as experienced by a young Chicano.

La vida en la Isla de Janitzio. Filmstrip and Record. Allentown, PA: Wible Language Institute, Inc.
Visits the island of Lake Patzcuaro to see the life of a fisherman.

Walking through the city speaking Spanish: Education and employment. Filmstrip and Tapes/Cassettes. Allentown, PA: Wible Language Institute, Inc.
Explores education, schooling and job opportunities.

Walking through the city speaking Spanish: Social activities. Filmstrip/Tapes/Cassettes. Allentown, PA: Wible Language Institute, Inc.
Discusses political, religious and community action in civil rights, etc.

Young Chicano series. New York: French and Spanish Book Corporation.
Seen from the point of view of young children, these filmstrips explore the ideals, lifestyles and cultural attainments of the people of the barrio.

Films and Videocassettes

Ana va de compras al mercado. Los Angeles, CA: Audio-Visual Catalog of Productions.

Theme: Child's point of view of ethnic foods.

Así viven los huérfanos. Chicago, IL: Trans-World Films.

Tells how the children live, work and play at a training school for orphans. Clearly narrated by a Central American boy in a well-paced, natural manner.

Aventuras de Joselito y Pulgarcito. Chicago, IL: Trans-World Films.

Young Joselito sets sail for Mexico in search of his father; in Veracruz he meets Pulgarcito and they continue the search. Their adventures show aspects of Mexican life.

Camila. VHS. Embassy Home Entertainment.

How a young Argentine girl falls in love with a Jesuit priest after he changes his identity. The two are jailed and killed. Shows the continued importance of the Church in the Hispanic society. Sexual scenes; not recommended for elementary students.

Castillo, Carlos. Buenos días Carmelita. Chicago, IL: International Film Bureau, Inc.

Tribulations of Carmelita, a student who is always late for class.

Castillo, Carlos. Cada día se mas. Chicago, IL: International Film Bureau, Inc.

A teenage boy describes a typical day: family, school, meals, basketball. 16-page text, exercises and vocabulary.

Cervantes et al.: El pícaro. Princeton, NJ: Films for the Humanities.

Introduces the pícaro in a nonhero fashion, and explains his role in the Spanish society. The characteristic of the pícaro helps the author to present a realistic view and to criticize at the same time.

El cumpleaños de Pepita. District of Columbia Public Schools Media Center.

Shows how Pepita's parents celebrate her birthday. The most important parts of her party are the piñata and the mariachis.

La enseñanza. Allentown, PA: Wible Language Institute Catalogue.

Classrooms in an elementary school in the old city of Salamanca, a girls' school and an "instituto," or high school, in Madrid.

Una familia chilena. Allentown, PA: Wible Language Institute Catalogue.

Dr. and Mrs. González, both professors at the university, and their youngest daughter, who lives at home and attends the university.

La familia Sánchez. District of Columbia Public Schools Media Center.
A peasant Spanish family comes to a main town to buy presents for the little girl's birthday.

Los gamines. St. Petersburg, FL: Modern Talking Picture Service.
The story of one man's efforts to correct the growing problem of homeless youth in Bogotá. This film is available in either Spanish or English.

La historia que no nos contaron. Cuadernos de Difusión No. 82. Caracas. 1985.
The child in this society.

Joselito finds his father. Chicago, IL: Trans-World Films, Inc.
Joselito finds his father and returns to Spain. This sudden happiness comes accidentally through a case of mistaken identity. The pícaro child is a survivor.

Joselito leaves home. Chicago, IL: Trans-World Films, Inc.
Joselito starts on his journey which takes him to Mexico to search for his father. The closeness of the Hispanic family.

Joselito meets Pulgarcito. Chicago, IL: Trans-World Films, Inc.
The meeting of two orphans in Veracruz. They begin their journey to Mexico City along with the goldfish Federico, Pulgarcito's adopted "son". The year for survival of the two orphans.

The journey to Mexico. Chicago, IL: Trans-World Films, Inc.
The pícaro adventure continues to Mexico. Death of Federico, but the orphans continue on.

Juanito da una fiesta. Los Angeles, CA: Audio-Visual Catalog of Productions.
A celebration experienced by a young boy.

Mateo. Middlebury, VT: Northeast Conference Films.
The adventure of a young boy growing up in Costa Rica who runs away to the big city. Includes authentic cultural scenes.

Miguel from Puerto Rico. District of Columbia Public Schools Media Center.
Shows how Miguel, an 8-year-old boy, comes from Puerto Rico to New York City, where his family has a lot of problems.

Miguelín. Chicago, IL: International Film Bureau, Inc.
A small boy's personal war on poverty. Feature-length film and text. Advanced Spanish.

El norte. VHS Format. CBS Fox Video.
The wanderings of two brothers from Guatemala towards the United States in search of a better future.

A people in progress. St. Petersburg, FL: Modern Talking Picture Service.
Shows the social progress that is being made in Ecuador.

Pepe's family. Middlebury, VT: Northeast Conference Films.
A culturally authentic film describing lost childhood, backbreaking work, lack of money, and no luxuries.

Raices de felicidad (Roots of happiness). Chicago, IL: Trans-World Films, Inc.

Sheds light on the nature of family relationships in Puerto Rico.

Sangre derramada. VHS Video Cassette. CA: Bilingual Children's TV, Inc., 1985.

The rebellion of students in a Latin American country against injustice and the opposition to the government.

The search. Chicago, IL: Trans-World Films, Inc.

The adventures of two orphans. The visit to the Virgin of Guadalupe to give thanks. The strong role and endurance of the picaresque era as seen and captured throughout Mexico.

La vida de María en el barrio. Los Angeles, CA: Audio-Visual Catalog of Productions.

Home and family in the barrio seen through a young girl's eyes.

La vida urbana. Chicago, IL: Trans-World Films, Inc.

A young Latin American boy narrates this visit to a coeducational school in Mexico City.

Novels

Alemán, Mateo. Guzmán de Alfarache. London: Tamesis Book Ltd., 1984.
Story of the pícaro Guzmán, his horrible family life, and his adventures in Madrid.

Armellada de Aspe, Virginia. La lana. México: Editorial Patria, 1983. 30 pp.
Through Hilario, a young Mexican shepherd, children are introduced to the manual process of making serapes, from the care of sheep to the weaving of the fabric to the sewing of the garment. Attractive, colorful illustrations of Mexican rural scenes accompany the simple, direct text. Excellent project as a culminating activity to a lesson unit.

Ballaz Zabalza, Jesús. Una casa a la deriva. Barcelona: La Galera, 1983. 109 pp.
After a long, unexplained absence, Luis' grandfather returns to his hometown in Spain. There is much gossip among the people in the town, who can't forgive him for having abandoned his daughter and for what they believe to be his uncaring, selfish attitudes. This is an honest human story about life in a small provincial town, somewhere in Spain. Grades 8-12.

Barrionuevo, Alfonsina. La chica de la cruz. Peru: 1976. 111 pp.
One year in the life of a 10-year-old girl, Caro, who experiences humiliations and undue punishments from her unkind Aunt Mercedes. Grades 9-12.

Blume, Judy. La ballena. Translation by Alma Flora Ada. Scarsdale, NY: Bradbury Press, 1974. 172 pp.
Presents treatment of a young lady who defends a classmate who is teased because of her weight. Intermediate to Advanced (outside reading).

Cook de Leonard, Carmen. Los gemelos contra los gigantes. México: Editorial del Valle de México, 1980. 70 pp.
Taken from the great Mayan manuscript "Popol Vuh", tells how twin brothers fought the giants who controlled the earth and thus prepared the earth for future men and women. Grades 7-10.

Dario Bernal, Luis. Catalino bocachica. Bogotá, Colombia: Kendur Ediciones, 1983. 77 pp.
Catalino, a 12- or 13-year-old boy, made a living from the coins that tourists threw into the water, which he and his friends picked up with

their hands, feet or mouths. This is a warm story of a poor boy who lives in a town on the coast of Colombia. Grades 7-9.

Durán, Patricia. Sembrador de música. Bogotá, Colombia: Canal Ramírez-Antares, 1982.
The story of 0, a happy little angel who decides to plant music on earth when war breaks out. Discusses how war, death, peace, etc., affect children and society in a subtle way.

Evita, Leoncio. Cuando los combes luchaban. Ediciones del Instituto de Estudios Africanos: 1956.
A novel of the customs of the Combe tribe in a former Spanish colony in West Africa: La Guinea Ecuatorial. Students will learn of traditions within the family unit of African children whose native languages and Spanish are the languages of communication.

Fallas, Carlos Luis. Mamita yunai. San José, Costa Rica: Editorial Costa Rica: Lehmann Librería, 1978.
Story of Calufa, a Costa Rican boy, and his life in the tropical climate of the banana plantation of the United Fruit Company.

Fallas, Carlos Luis. Mi madrina. San José, Costa Rica. Editorial Costa Rica, 1981.
Story of a young child and his "madrina" in Costa Rica.

Galdós, Benito Pérez. Marianela. Long Island City, NY: Continental Book Co.
Classic story of a young girl who serves as a guide for a blind young man in northern Spain. Intermediate level. Vocabulary range: 1100 words.

Galdós, Benito Pérez. Tristana. St. Paul, MN: EMC Publishing Co.
Various social classes of Spain around 1900.

García Domínguez, Ramón. Un grillo del año dos mil y pico. Valladolid: Minon, S.A., 1981. 111 pp.
A fantasy story about children in the 25th century, which the author wrote when he realized that city people "are forgetting the country."
Grades 7-8.

Gómez-Santos, Marino. Un rey para el año 2000: Felipe de Borbón y Grecia, Principe de Asturias. Barcelona: Editorial Planeta, 1980.
This book describes the preparation of the son of King Don Juan Carlos and the Princess of Greece to be the future king of Spain.

Grez, Vicente. Marianita. Chile. Editorial Nascimento, 1976. 200 pp.
Marianita, a simple rural girl, falls in love with Camilo, a sophisticated young man from Santiago. Teenagers will find love, wealth, and family relationships portrayed in this fast-moving story.

Gutiérrez, Joaquín. Cocori. San José, Costa Rica: Editorial Costa Rica, 1977.
Story of a young mulatto child from the coast of Costa Rica.

Hiriart Urdanivia, Berta. Los titeres. México. Editorial Patria, 1981. 40 pp.
A young girl describes her life with her family; they make puppets and produce puppet shows for children. Grades 7-8.

Lazarillo de Tormes. St. Paul, MN: EMC Publishing Co.
The book follows Lázaro, a rogue, as he encounters various adventures with the blind, the religious, and other groups. Throughout, the weaknesses of various social levels are critically exposed. Easy Reader.

Leach, Christopher. Buscando mi destino. Editorial Nebrija, S.A., 1980.
This novel is a story about a teenager who discovers that she is adopted, and her difficult and painful search for her real parents. Grades 9-12.

Matute, Ana María. Los abel. Barcelona: Destino, 1948.
Story of a family and the Cain-and-Abel-like strife between two of the children.

Matute, Ana María. Los hijos muertos. St. Paul, MN: EMC Publishing Co.
First edition published in Barcelona: Destino, 1926.
A story of children and death.

Matute, Ana María. Los niños tontos. Madrid: Ediciones Avion.
Stories based on past experiences.

Matute, Ana María. Obra completa. Barcelona: Destino.
These books reflect life of children in Spain.

Matute, Ana María. El polizon del "Ulises". Barcelona: Editorial Lumen, 1965. 121 pp.
A lonely little boy adopted by three unmarried sisters spends his free time reading in the garret and plays a pretend game with a strange crew for his ship Ulysses. Grades 7-9.

Matute, Ana María. El río. Barcelona: Editorial Argos, 1963.
The story of a boy who drowns himself because he believes he has killed his schoolmaster.

Obiols, Miguel. ¡Filomena, Filomena! Barcelona: E. J. Co.
The delightful adventures of a child with a vivid imagination who uses a secret language only she and other children understand.

Paz, Marcela. Papelucho. Chile: Ediciones Universitarias de Valparaíso, 1977. 86 pp.
Papelucho tells about his feelings toward his family, going on vacations, getting into trouble at boarding school, breaking a leg, etc. Truly delightful reading about a normal boy that will amuse boys and girls. Grades 7-9.

Paz, Marcela. Papelucho casi huérfano. Chile: Editorial Universitaria, 1975. 89 pp.
As soon as Papelucho's parents inherit a lot of money from a rich uncle, they decide to take a trip to the United States. In his natural style, Papelucho tells about his sad feelings. Everything is wonderful as soon as his mother returns. Grades 7-9.

Paz, Marcela, and Alicia Morel. Perico trepa por Chile. Santiago de Chile. Editorial Universitaria, 1981. 293 pp.
Through the eyes of Perico, an 8-year-old shepherd from Tierra del Fuego in Chile, the readers are introduced to the geography, heroes, legends, and artists of Chile.

Porte, William A. De militar a millonario. Caracas: Edición del autor, 1985. 48 pp.
This novel reveals the ingenuity and perseverance of the child in a military society. The survival of the picardía in a militant society. The book also shows how the young man became a minister, then a millionaire.

Rodríguez Cirerol, Elvia. El niño y el viejo. México: La Autora, 1979.
This is a collection of 35 brief dialogues between an old man and a child. They discuss war, books, God, love, happiness, etc.
Grades 9-12.

Salas, Mariano Picón. Viaje al amanecer. Colección Clásicos Latinoamericanos. Caracas: Editorial Ponero, 1984. 96 pp.
The universal dimensions a child encounters in the Andes. The early stages of life to adolescence during the early primitive stages. The preservation of culture.

Solóranzo, Alonso de Castillo. Aventuras del Bachiller Trappa. Madrid: Alonso, 1966.
A fictional biography of Hernando Trapazo and picaresque adventures in Spain.

Solóranzo, Alonso de Castillo. La garduña de Sevilla. Madrid: Aguilar, 1943.
The story of an orphaned pícara and her adventures in Spain.

Solóranzo, Alonso de Castillo. Niña de los embustes, Teresa de Manzanares. Madrid: Rico, 1906. Madrid: Aguilar, 1964.
A typical picaresque novel dealing with the bad circumstances of the protagonist's life and adventures.

Solóranzo, Alonso de Castillo. El proteo de Madrid. Madrid: Maestre, 1908.
A typical picaresque novel about a young abandoned boy and his struggle to survive by turning to a life of "trickery".

Solóranzo, Alonso de Castillo. Tardes entretenidas. Madrid: Maestre, 1908.
The story of two widows and their two daughters taking a trip to a resort near Madrid. Picaresque theme.

Spaner, Irene. El universo. México: Editorial Patria, 1981.
The universe is seen through the eyes of two children who travel.

Vásquez-Vigo, Carmen. Caramelos de menta. Madrid: S. M. Ediciones, 1981. 132 pp.
Four boys and one girl must come up with money to pay for damages to the owner of a chicken and egg store, which were caused by a newly found dog, Dragón. Adventures which students have experienced in their own lives at one time or another. Grades 7-9.

Vallverdú, Joseph. Cita en la cala negra. Barcelona: Editorial Noguer, 1981. 133 pp.

Thomas and Patrick, two teenage boys, are spending their holidays in a resort close to Barcelona. Unexpectedly they get involved in an exciting mystery. Grades 9-12.

Paintings

Cano, Alonso (1601-1667). The miracle on the wall. Museo del Prado, Madrid.
The painting captures the birth of Jesus along with the young children that were present in the stable. The child is the main focus.

Castagno, Andrea Del. The youthful David. National Gallery of Art, Washington, D.C.
Portrait.

Goya, Francisco de (1746-1828). Condesa de Chinchón. National Gallery of Art (Mellon Collection), Washington, D.C.
Portrait of Goya's patron's daughter, depicting fancy costume of children of royalty.

Goya, Francisco de. The Marquesa de Ponteojos. National Gallery of Art (Mellon Collection), Washington, D.C.

Goya, Francisco de. Victor Guye. National Gallery of Art, Washington, D.C.
A painting that demonstrates the desire to make children into little adults during the 19th century. This painting shows 6-year-old Victor in a pensive adult pose in full dress uniform.

Greco, El (1541-1614). The holy family. National Gallery of Art (Mellon Collection), Washington, D.C.

Murillo, Bartolomeo Esteban (1617-1682). The melon eaters. National Gallery of Art (Mellon Collection), Washington, D.C.
Interesting portrayal of two children of the street in Spain.

Murillo, Bartolomeo Esteban. Return of the prodigal son. National Gallery of Art (Mellon Collection), Washington, D.C.
Famous painting of the prodigal son.

Murillo, Bartolomeo Esteban. The young beggar (c. 1650).
Dressed in torn clothing, bare-foot, with a water jar and a piece of fruit, this 8- to 9-year-old is a perfect caricature of the pícaro during the Spanish Civil War era.

Pereda, Antonio de (1608-1678). The dream of a young nobleman.
This well-dressed noble boy is guarded by an angel as he rests peacefully.

Picasso, Pablo (1881-1973). Child holding a dove (1901). National Gallery of Art, Washington, D.C.
This is a sympathetic painting of a child from Picasso's "blue period".

Picasso, Pablo. The coiffure. Metropolitan Museum of Art, New York City.

Shows a mother having her hair dressed while her son plays at her feet. The three figures seem unrelated to each other.

Picasso, Pablo. First steps (1903). Yale University Art Gallery, New Haven, CT.

A representative painting from Picasso's Cubist works. The painting demonstrates the pride of the child in that first step and the support available from the adult.

Picasso, Pablo. La flute de Pan (1923). Picasso Estate.

Two young boys trying to play the flute.

Picasso, Pablo. Maria et sa poupée (1881).

Portrait of a little girl holding a doll.

Velásquez, Diego Rodríguez de Silva (1599-1660). Las meninas. Museo del Prado, Madrid.

The child in the courtyard.

Velásquez, Diego Rodríguez de Silva. L'Infante Marguerite.

The Infanta Marguerite, the daughter of Phillip IV of Spain, was often the subject of a Velásquez painting. She was engaged to the emperor of Austria at the age of 4.

Velásquez, Diego Rodríguez de Silva. Venus at the mirror. National Gallery, London.

Zurburán, Francisco de (1598-1664). The adoration of the shepherds. Musée de Peinture et de Sculpture, Grenoble.

Painting of the Baby Jesus. In this picture angels and children are distinguishable.

Poems

Del Campo, Angel. El niño de los anteojos azules. In: Antología literaria de autores mexicanos. Selected by Sergio Howland Bustamante. Mexico: Editorial Trillas, 1973.
This poem discusses the relationship of a deformed child with his family and nanny.

Gaite, Carmen Martín. Fragmentos de interior. In: Colección Ancora y Delfín, vol. 497. Barcelona: Ediciones Destino, 1976.
This poem portrays personal problems of the members of a middle-class family in Madrid.

Galván, Ignacio Rodríguez A una niña. In: Antología literaria de autores mexicanos. Selected by Sergio Howland Bustamante. México: Editorial Trillas, 1973.
A father's reflections upon the death of a child.

Griego, Margot. Tortillitas para mama and other Spanish rhymes. New York: Holt Rinehart & Winston, 1981. 26 pp.
Beginning-level poems. Latin American nursery rhymes. Each poem is illustrated. English translation.

Guillén, Nicolás. Canción de cuna. In: El mundo de los niños. Chicago: Field Enterprises Educational Corp.
This short poem shows how the baby finally falls asleep after his mother sings to him.

Guillén, Nicolás. Dos niños. In: El son entero.
This short poem can be used for intermediate students. It is about two boys, one white and the other black, who have a common denominator, misery.

Hernández, Miguel. El niño yuntero. In: Poesía española del Siglo Veinte, ed. Gustavo Correa. New York: Appleton-Century-Crofts, 1972.
This poem discusses how children are a link in the chain of a town's history.

La hija del viejo Pancho. In: Lecturas puertorriqueños. New York: Macondo Books, Inc.
This poem can be used for intermediate students. It is about a peasant girl that has to milk the cows every morning. It presents the life of Puerto Rican peasants.

Lizardi, José Joaquín Fernández de. La ciega y su muchachita. In: Antología literaria de autores mexicanos. Selected by Sergio Howland Bustamante. México: Editorial Trillas. 1973.
Dialogue between mother and child.

El niño huérfano. In: Antología de la poesía española. New York: Spanish Book Corporation.
This poem can be used for advanced students. It is about a Spanish boy who lost his parents during the 1898 war.

El niño que vende chinas. In: Lecturas puertorriqueñas. New York: Macondo Books, Inc.
About a poor little Puerto Rican boy who sells oranges to help his family. Can be used for intermediate students.

Valverde, José María. Elegía de mi niñez. In: Poesía española del Siglo Veinte, ed. Gustavo Correa. Appleton-Century-Crofts, 1972.
Remembrances of childhood.

Records

Alerta sings (Children's Songs in Spanish and English). New York: Folkways Records FC 7830.

Andrade, Sergio. Sing, children, sing. Niños Cantores de la Ciudad de México. 1980.
Traditional Mexican songs performed by a native children's choir from Mexico.

Caribbean songs and games for children (Puerto Rico). Spanish and English. New York: Folkways Records FC 7856. 1981.

Children's songs from Spain. Sung by Karen James and Isabelita Alonso. New York: Folkways Records FC 7746.

Circling the globe with speech. Simplified Spanish I. Allentown, PA: Wible Language Institute Inc.
Students from Latin America and Spain tell about events in their lives. In Spanish.

Circling the globe with speech, vol. II. Allentown, PA: Wible Language Institute Inc.
Student narrators from Madrid, Valencia, Uruguay, Argentina, Honduras, talk about soccer, school trips, festivals, and university life.

Circling the globe with speech, vol. III. Allentown, PA: Wible Language Institute Inc.
Spanish students discuss their interests, leisure activities, and their lives. (Cuba, Venezuela, Puerto Rico, Seville, Salamanca, Madrid and Toledo)

Colección de oro. Songs and Music for Children. Golden Collection CDO 1201.

Golden treasury of modern Spanish verse (Poesías del niño.) New Rochelle, NY: Spoken Arts, Inc.

Marcelino, pan y vino. New York: Gessler Publishing Co.
The story deals with Marcelino, an orphan boy, who is reared in a monastery. His greatest wish is to find his unknown mother.

Platero y yo. Juan Ramón Jiménez. Narrated by Ricardo Febregues. New York: Gessler Publishing Co., Inc.
The delightful tales deal with Platero, a small donkey who accompanied the poet.

Poesías de niños. Sweet Springs, MO: Books of the World, Division of Roxbury Press, Inc.

Poesías y canciones. Recited and sung by Germaine Montero. New York: Vanguard Recording Society, Inc.

Prieto, Mariana. Play it in Spanish. New York: The John Day Company, 1973.

Authentic folk songs and games. 17 games and songs from Latin America, Spain and the West Indies. Piano accompaniment included.

Songs for children from Latin America and the Caribbean. New Rochelle, NY: Spoken Arts Inc.

These songs provide a view of the culture of Latin America and the Caribbean.

Rockwell, Anne. El toro pinto and other songs in Spanish. New York: Macmillan Co. Music Store.

Short Stories

Alfonso Queral. Barcelona: Editorial Juventud.
The love story of Queral and a rich girl. Shows the treatment society gives children of the upper class in Spain. Adapted for intermediate students.

Alvarez, Agustín S. Aventuras de loberos. Buenos Aires: Aique Grupo Editor, S.R.L., 1981.
The adventures of a young student who joins a group of gold prospectors in the southernmost part of Argentina are full of excitement and action.

Amalia. In: Tres novelas latinoamericanas. Lincolnwood, IL: National Textbook Company.
Amalia is a young girl from Buenos Aires who, moved by romance rather than the politics that surround her, risks everything for the revolutionary she loves. It shows cultural aspects such as the life of the aristocracy of Argentina. Adapted for intermediate students.

El ángel caído. In: Joyas de lectura. Lincolnwood, IL: National Textbook Company.
About a little Mexican boy who finds a hurt angel on the way home. The boy takes the angel home and asks his mother to fix his wing. The boy and his sister have a good time playing with the angel. The angel has to return to heaven, and he takes them with him. Adapted for intermediate students.

Cervantes, Miguel de. El casamiento engañoso. In: Novelas ejemplares. Madrid: Editorial Castalia, 1982.
The story of two adolescent boys, their friendship and the eventual deceitful marriage of one. (Picaresque theme)

Cervantes, Miguel de. El coloquio de los perros. In: Novelas ejemplares. Madrid: Editorial Castalia, 1982.
Story of two dogs discussing the world of men, their experiences and their motives. Often compared with the way children view the world.

Cervantes, Miguel de. La ilustre Fregona. In: Novelas ejemplares. Madrid: Editorial Castalia, 1982.
Tale of a pícaro who escapes from home to go bumming in the tuna fisheries of the south coast of Spain.

Collazo, Miguel. El ángel y el niño. In: Cuentos cubanos. Barcelona: Editorial Laia, 1983.

A father tells his son a story about saturnianos, with the message that you must proceed through life with open eyes.

Corona, Pascuala. Pita, pita, cedacero. Cuentos de nanas. México: Editorial Novaro, 1981.

Five Mexican traditional tales tell of a clever young girl who married a king, a young man who lost everything, an orphan girl who married a prince, etc. The vocabulary used is a bit difficult for younger children. Grades 7-10.

¿Cuanto valdras? In: Momentos hispanos. New York: AMSCO School Publications, 1978.

Story of a son who leaves home amidst bitter feelings between father and son because he chooses a different career.

Del Toro, Manuel. Mi padre. In: Robert Lado, Margaret Adey, Louis Albini, Joseph Michel, Hilario S. Pena. Galería hispánica. New York: McGraw-Hill Book Co., 1965.

Describes the feelings of a boy toward his father.

Lizardi, José Joaquín Fernández de. La ciega y su muchachita. In: Antología literaria de autores mexicanos. Selected by Sergio Howland Bustamante. México: Editorial Trillas, 1973.

Depicts a dialogue between mother and child about why there is not enough to eat in the house.

Lynch, Benito. El potrillo roano. In: Robert Lado, et al. Galería hispanica. New York: McGraw-Hill Book Co., 1965.

Describes the friction caused by feelings of a child towards his horse and the desires of his parents.

María. In: Tres novelas latinoamericanas. Lincolnwood, IL: National Textbook Company.

María is the story of two ill-fated Colombian lovers who are considered too young for marriage and are separated by unsympathetic adults. Several aspects of the Colombian culture are shown, such as religion and family traditions. Adapted for intermediate students.

Matute, Ana María. Los abel. Colección Ancora y Delfín, vol. 43. Barcelona: Ediciones Destino, 1981.

Portrays problems of a family.

Matute, Ana María. Algunos muchachos. Barcelona: Ediciones Destino, 1969.

Collection of stories about adolescents, each involving themes of hate, envy and crime.

Matute, Ana María. Historias de la artamila. St. Paul, MN: EMC Publishing Co.

In these short stories, fantasy and reality are mixed, and the characters, especially the adults, take those proportions only children can perceive.

Matute, Ana María. Libro de juegos, para los niños de los otros. Barcelona: Editorial Lumen, 1961.

The stories of games poor children play, depicting spontaneous cruelty in children.

Matute, Ana María. Los niños tontos. Colección Destinolibro, vol. 51. Barcelona. Ediciones Destino, 1984.
A collection of 21 brief tales regarding the surreal world of children.

Matute, Ana María. El tiempo. Barcelona: Ediciones Destino, 1966.
The story of two orphaned adolescents—their difficult existence in a fishing village.

Matute, Ana María. Tres y un sueño. Barcelona: Ediciones Destino, 1961.
A collection of three stories about a child who grows up, a child who dies, and a child who refuses to grow up.

El mejor regalo de todos. In: Momentos hispanos. New York: AMSCO School Publications, 1978.
Story of a young Uruguayan child's anxiety during the arrival of a younger sibling.

Mi tía Zoila. In: The Bilingual Review XI (May-August 1984). Binghamton, NY: SUNY.
The author reminisces about her childhood in Cuba. Shows the structure of Cuban families. Written for advanced students.

Las modas. In: Cuentitos simpáticos. Lincolnwood, IL: National Textbook Company, 1984.
María, a teenager, discusses fashions with her mother. Her mother explains to her that when she was young, she couldn't wear miniskirts to go to church. For intermediate students. Presents excellent exercises at the end.

Monedas para el reloj de estacionamiento. In: Historietas en español. Lincolnwood, IL: National Textbook Company, 1984.
This story takes place in Tijuana. It shows how a little Mexican boy gets money from the American tourists. For beginners.

Un muchacho terrible. In: Cuentitos simpáticos. Lincolnwood, IL: National Textbook Company, 1984.
About a Mexican boy that goes to Ciudad Juarez to visit his grandparents. It presents several cultural aspects such as family customs and Mexican geography. Can be used for beginners.

El negrillo del pastoreo. In: Relatos latinoamericanos. Lincolnwood, IL: National Textbook Company, 1987.
The story of a young black slave boy in the pampas whose circumstances became a legend.

Niños sabios. In: Cuentos simpáticos. Lincolnwood, IL: National Textbook Company, 1984.
A group of Spanish parents get together to talk about how smart their children are. Shows how each father thinks that his child is the smartest one. Presents excellent exercises at the end. For intermediate students.

Pesadilla. In: Cuentos simpáticos. Lincolnwood, IL: National Textbook Company, 1984.

About a student who is studying for his final Spanish test. He is very nervous because if he fails this test, he cannot graduate from high school. For intermediate students. Has excellent exercises at the end.

Posani, Clara. Ulises. Caracas: Editorial Domingo Fuentes, 1984.
This is a true story of a young boy who is in search of freedom. He joined the army in the '60s, not knowing that he would endanger his life. He tried to escape, but couldn't. He became very political and radical as he created his own destiny through the war.

Psicología de los jóvenes. In: Cuentos simpáticos. Lincolnwood, IL: National Textbook Company, 1984.
Shows how adolescents disobey their parents. For intermediate students. Presents good comprehension questions and promotes conversation.

Ramoncito. In: Cuentos de hoy. Lincolnwood, IL: National Textbook Company, 1984.
Ramoncito belonged to a low social class in Mexico. He went to school in the Instituto. After school he used to go to the park to see the rich children playing ball. He picked up the ball every time for them. Adapted for intermediate students. Has topics for discussion at the end.

Martín Rivas. In: Tres novelas latinoamericanas. Lincolnwood, IL: National Textbook Company, 1987.
In this story we learn of the effects of politics, revolution, and urban life on an ambitious and impressionable young country boy who goes to Santiago, Chile, to study.

Rivera, Tomás. Debajo de la casa. Y no se lo tragó la tierra. Berkeley, CA: Editorial Justa Publications, Inc., 1977.
A small boy hides under the porch of a neighbor's house to avoid going to school. His thoughts reflect his perceptions of what's been happening in the Chicano community. Education, religion, family life and superstition are viewed through a child's eyes.

Rivera, Tomás. It is painful. Y no se lo tragó la tierra. Berkeley, CA: Editorial Justa Publications, Inc., 1977.
A short story about a Chicano child who has been expelled from school for fighting an Anglo child. Highlights the Chicano value and importance placed on education and improving oneself by means of education. It also provides a look at the injustices perpetuated by Anglo-Americans against the Chicano citizen. Based on a true story.

Rivera, Tomás. La noche estaba plateada. Y no se lo tragó la tierra. Berkeley, CA: Editorial Justa Publications, Inc., 1977.
A short story about a young Chicano boy who summons the devil in hopes of seeing him. The superstitious nature of the Chicano people is viewed through the innocent eyes of a child.

Rivera, Tomás. Los niños no se aguantaron. Y no se lo tragó la tierra. Berkeley, CA: Editorial Justa Publications, Inc., 1977.
A short story about Chicano migrant workers and their children who are forced to work under deplorable conditions, and the senseless killing of a 3-year-old "worker". Based on a true story. Gives a realistic view of the Chicano migrant worker's conditions.

Rivera, Tomás. Primera comunión. Y no se lo tragó la tierra. Berkeley, CA: Editorial Justa Publications, Inc., 1977.
A child recalls his First Communion and the events preceding it. The Chicano perception of Catholicism and its importance are dealt with.

Rivera, Tomás. Los quemaditos. Y no se lo tragó la tierra. Berkeley, CA: Editorial Justa Publications, Inc., 1977.
A short story about a father's zeal for boxing and how he passes that on to his children who, when play-acting out their father's dream, are accidentally burned to death. The strength and importance of the nuclear family, as well as the key role of the father, are dealt with in this tragic story.

Rivera, Tomás. Y no se lo tragó la tierra. Y no se lo trago la tierra. Berkeley, CA: Editorial Justa Publications, Inc., 1977.
A story about an adolescent's anger toward God for the deplorable conditions his people are forced to live and work in. His father's and younger brother's sunstrokes anger him to the point of cursing God. Catholicism mixed with superstition yield a system of beliefs which often governs the Chicano's lifestyle and choices in that lifestyle.

Salir sin nada. In: Momentos hispanos. New York: AMSCO School Publications, 1978.
Story of a young Cuban boy who is forced to flee Cuba with his family during the revolution.

Santo Clo va a la cuchilla. In: Cuentos del mundo hispánico. New York: American Book Company.
Shows how a group of school children is introduced to American traditions. Adapted for advanced students. Presents exercises at the end.

Seligson, Esther. Infancia. In: Aurora M. Ocampo. Cuentistas mexicanos Siglo XX. México: Universidad Nacional Autónoma , 1976.
Memories of the author's childhood.

Ulibarri, Sabine R. Tierra amarilla. Albuquerque, NM: University of New Mexico Press, 1971.
Stories about the child in Chicano society.

Ulibarri, Sabine R. Mi abuela fumaba puros. Berkeley, CA: Quinto Sol Publications, Inc., 1977.
Stories about Chicano childhood.

Slides

La familia. New York: Gessler Publishing Co.
Here is a Spanish family. Note the relationship between parents and children.

La juventud española. Allentown, PA: Wible Language Institute, Inc.
What is the future of the middle-class student—the farm boy in Spain?

Participación en la vida familiar. Slides and Tape. New York: Gessler Publishing Co.
Spanish work and recreational events are shared.

Traditional life of the Chilean. Allentown, PA: Wible Language Institute, Inc.
An in-depth documentary on the lifestyle of the young Chilean, as seen today in urban and rural areas. Emphasis is focused on the hardship encountered in the city.

Trajes típicos. Long Island City, NY: Continental Book Company.
8 slides in color. Folkloric costumes featuring adults and children from Las Islas Canarias, Sevilla, Ibiza, Mallorca, Región Catalana.

Valdés, Juan Meléndez. Juvenilities. New York: Frederick Ungar, 1958.
Discusses adolescent love.